# CITY OF SHEFFIELD.

# MAPPIN ART GALLERY.

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# CATALOGUE.

From the Library of
Frank Simpson

City of Sheffield.

# MAPPIN ART GALLERY.

# CATALOGUE

OF THE

PERMANENT COLLECTION

OF

## Pictures and other Works of Art.

*SEVENTH EDITION.*

PUBLISHED UNDER THE DIRECTION OF THE
MAPPIN ART GALLERY COMMITTEE.

SHEFFIELD:
WILKINSONS (PRINTERS) LIMITED, FURNIVAL STREET.

1914.

# MAPPIN ART GALLERY.

## COMMITTEE OF THE CORPORATION.

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# REGULATIONS
FOR
# MAINTAINING ORDER IN THE GALLERY.

The Gallery shall be open to the public on Mondays, Tuesdays, Wednesdays, Thursdays, and Saturdays, from 10 a.m. to sunset, from March to October ; and from 10 a.m. to 5 p.m., from November to February ; and on Sundays from 2 p.m. to 5 p.m., all the year round ; also on Good Friday from 10 a.m. to dusk ; and shall be closed on all other Fridays, except between the hours of 10 a.m. and 4 p.m., when it shall be open to Students and to such other persons only as may be admitted by tickets obtained from the Curator, and shall also be closed on such other days as may be ordered for the purpose of cleaning, or any other special purpose.

No eating, drinking, smoking, or loud conversation shall be allowed in the Gallery.

Visitors must be cleanly in person and dress ; and no child under 8 years of age will be admitted, nor any child under 14 years of age, unless in charge of an adult.

Visitors shall not touch, or with any stick or other instrument point at any picture, statue, or other work of art in the Gallery, and shall not bring wet umbrellas or other objectionable articles into the Gallery.

No pictures shall be photographed or copied in any way, except under the regulations applicable to Students, copies of which may be had from the Curator.

Any person guilty of disorderly conduct in the Gallery may be removed therefrom by order of the Curator, and for the remainder of the day on which such conduct shall take place be excluded from the Gallery.

On Fridays, visitors to Sheffield are admitted between the hours of 10 a.m. and 4 p.m., on ringing the bell at the front entrance of the Museum.

# REGULATIONS FOR STUDENTS.

Each Student desirous of copying a picture or pictures in the Gallery must fill in a form to be obtained from the Curator. If approved by the Committee, a Student's ticket will be issued, which must be renewed annually.

Students will be allowed to use easels or seats for copying on Wednesdays and Fridays from 10 a.m. to 4 p.m., and on other days (except Sundays and special occasions) from 10 a.m. to 1 p.m.

All pictures belonging to the permanent collection, as to which the copyright is not reserved or vested in some other owner than the Corporation, may be copied by Students possessing tickets, provided that in the case of a picture by a living artist, the written permission of the artist must first be obtained and produced to the Curator. Every copy must be marked on the back of the canvas that it is copied from a picture in the permanent collection, Mappin Art Gallery. Pictures in the Gallery shall only be copied for purposes of study, and not for sale.

Any lady Student desiring to be accompanied by a companion during her studies, must give notice to that effect in a letter to the Curator, and when the Gallery is not open to the public such companion will only be admitted when provided with a ticket, and in company with the lady Student who has applied.

All copies made must be at least one-fourth smaller than the original picture. Not more than two Students will be allowed to copy from the same picture at one time.

Students desiring to copy from a picture, the places before which are already occupied, should leave their names with the Curator, who will assign them places in the order of the date of their application.

No pictures exhibited on loan can be copied, except by written permission of the owner.

# RULES FOR ADMISSION OF WORKS OF ART, &c.

That no addition to the permanent collection of pictures or works of art in the Gallery, whether bequeathed or offered as gifts, shall be finally accepted without the approval of the Committee of Selection, and no pictures or works of art or other things shall be exhibited in the Gallery without the like approval, and that no pictures or works of art or other things shall, under any pretence, be exhibited in the Gallery for the purpose of or with a view to sale.

That the Committee of Selection shall be entitled to meet at the Gallery, and inspect the buildings and contents whenever they shall think proper ; and the Curator shall twice in every year, at such times as may be required by them, submit to them a Report on the number of visitors to the Gallery, the additions to the collection, and the general work done during the preceding half-year.

# Mappin Art Gallery.

This Building has been erected, and the Paintings and Works of Art placed in the Central Gallery, in accordance with the terms of the Will of the late JOHN NEWTON MAPPIN, of Birchlands, Sheffield, Esquire, from which the following is an Extract :—

"I bequeath my large Florentine bronze, now in my dining room, called 'The Keppel Shepherd and his three Dogs,' and the black ebony stand for the same, and all my oil paintings (hereinafter referred to as 'the said paintings and things') except such of them as are hereby or shall by any codicil to this my Will be otherwise disposed of unto my trustees.

"Upon trust that they shall at any time before the expiration of five years next after my death, or before the expiration of such further period as my trustees may under any circumstances think fit to appoint or take for the purpose, make over the same to the Mayor, Aldermen, and Burgesses of the Borough of Sheffield aforesaid, hereinafter called the said Corporation (if they shall be willing to accept the bequest), if a suitable building in Sheffield, with proper furniture and fittings, shall, without any expense to my estate and to the satisfaction in all things of my trustees, have been provided by or assured to the said Corporation for the reception and exhibition thereof (either alone or together with any other pictures, drawings, engravings, or works of art), and a proper deed, to the satisfaction of my trustees, shall have been executed by the said Corporation, declaring the trusts of the said building and pictures and things, it being my wish to assist, by this bequest, in the formation in Sheffield of a gallery or exhibition of pictures and works of art, which may be open to the public in perpetuity, without any charge, and subject to such rules and

regulations (other than any regulation for imposing a charge for admission) as my trustees shall sanction and shall think requisite and proper with a view to the carrying out of my wishes.

"I bequeath to such of them, the said Frederick Thorpe Mappin, John Yeomans Cowlishaw, and Francis Arnold Colley, as shall be living at my death, and if more than one, in equal shares, the sum of £15,000, and declare that such bequest is made to each of them who shall be so living as an individual, and without reference to his office of trustee or executor of this my will.

"But it is my wish that the said sum of £15,000 shall be applied in or towards the purchase of land for the erection thereon, and in the erection on such land of such a suitable building as is hereinbefore mentioned, in relation to and for the purpose of being used for the reception and exhibition of the said paintings and things (either alone or together with any other pictures, drawings, engravings, or works of art, as aforesaid), or in or towards the purchase of a suitable building previously erected, or in or towards the purchase of a building and subsequent alteration of or addition to the same, so as to adapt it to be used for the purpose aforesaid, and that the building which shall be so purchased, erected, or altered shall be assured to the said Corporation for such purpose; and in case the said Corporation shall decline to accept the aforesaid bequest of the said pictures and things, or having accepted it shall not, within the said space of five years next after my death, or within such further period as aforesaid, have complied with the aforesaid requirements in relation thereto, then that the said sum of £15,000 shall sink into and form part of my residuary estate.

"Nevertheless, I declare that the foregoing expression of my wishes in relation to the said sum of £15,000 shall be precatory only, not imposing on the persons or person or any of the persons who under the bequest hereinbefore contained of the same sum shall become entitled thereto any legal or equitable obligation, condition, trust or election whatsoever, or interfering with their or his full and absolute right of property in relation thereto.

The Gallery was opened to the public on July 27th, 1887, when Sir Frederick T. Mappin, Bart., M.P., most generously presented 48 Oil Paintings of great value, and representing many of the leading artists of the modern British school. He has since supplemented these by further gifts of Pictures, and has been throughout a noble benefactor to the Institution.

The total number of Works of Art in the permanent Collection is now about 400, nearly all by modern British artists, the whole of which have been acquired by gift or bequest.

During the 25 years the Gallery has been open it has been visited by more than $7\frac{1}{4}$ millions of people.

CENTRAL GALLERY.

# City of Sheffield.

## MAPPIN ART GALLERY.

## CATALOGUE.

The Pictures and Bronze numbered 1 to 154 were bequeathed by JOHN NEWTON MAPPIN, of Birchlands, Sheffield.

**1. LANDSCAPE.** **WILLIAM MÜLLER.**
*Signed and dated* 1843. *Canvas* 25*in.H.* 31*in.W.*

**2. THE SICK CHILD.** **FREDERICK GOODALL, R.A.**
*Signed and dated Sept. 1st,* 1856. *Canvas* 14*in.H.* 20½*in.W.*

The scene is the interior of a peasant's cabin in Brittany.

**3. ENTRANCE TO THE GRAND CANAL, VENICE: SUNSET.**
**J. VÜRAM.**
*Canvas* 11*in.H.* 29*in.W.*

**4. COUNT D'ORSAY'S CHARGER.** **SIR EDWIN LANDSEER, R.A.**
*Signed E.H.L.* 1822. *Panel* 11*in.H.* 17*in.W.*

This is an unfinished sketch for a larger picture. In addition to the figure of the horse, which is almost finished, there is the fore-leg of a larger horse outlined in pencil in the foreground.

**5. THE PIAZZA NAVONA AT ROME.** **DAVID ROBERTS, R.A.**
*Signed and dated* 1857. *Canvas* 37*in.H.* 48*in.W.*

The Piazza Navona is an oblong square about 750 feet in length, decorated with three fountains, that in the centre supporting an obelisk 54 feet high, brought from the Circus of Romulus or Maxentius, where it was erected by Domitian. Opposite the fountain is the Church of St. Agnes, the front of which opens upon the Piazza. The Palace to the right of the Church is the Palazzo Pamfili, built by Rainaldi for Innocent X. in 1650. The Piazza has been used as a market and place of recreatiou.

*Exhibited in the Royal Academy in* 1857.

**6. WHEN TRUMPETS CALL THEN HOMES ARE BROKEN.**
**GEO. HILLYARD SWINSTEAD.**
*Canvas* 37*in.H.* 62*in.W.*
*Exhibited in the Royal Academy in* 1883.

**7. A VIEW ON THE COLNE.** **J. M. W. TURNER, R.A.**
*Canvas* 26*in.H.* 36*in.W.*

This is one of the sober-coloured English landscapes that belong to Turner's first period, between 1800 and 1820. The other picture by Turner (No. 42) also belongs to this period. The colours used are few and simple, and laid on with rather a heavy touch.

**8. THE PERCH FISHERS.** **ERSKINE NICOL, A.R.A.**
*Signed and dated* 1857. *Canvas* 23*in.H.* 42*in.W.*

**9. THE GOOD SHEPHERD.** **W. C. T. DOBSON, R.A.**
*Canvas* 46*in.H.* 23*in.W.*

An Eastern scene, with our Saviour as the Good Shepherd holding a crook and bearing a lamb in His arms.

**10. AMONG THE RUSHES.** **J. SYER.**
*Signed and dated* 1868. *Canvas* 23*in.H.* 36*in. W.*

**11. THE CHURCH OF SANTA MARIA DELLA SALUTE, VENICE.**
**DAVID ROBERTS, R.A.**
*Signed and dated* 1862. *Canvas* 28*in.H.* 45*in.W.*

This Church was founded by the Republic in 1631 as a thanksgiving offering for the staying of the plague, which slew 60,000 people in Venice. It is situated on a strip of land at the broadest part of the Grand Canal, and has a handsome façade, ornamented with numerous statues, the building being surmounted by a massive dome and two campaniles. Inside the Church are three noted pictures by Titian.

*The picture was exhibited in the Royal Academy in* 1859, *and was probably afterwards re-touched and dated later.*

**12. ON THE BEACH AT SCHEVENINGEN, HOLLAND.**
**HENRI BOURCE.**

*Signed and dated* 1872. *Canvas* 32*in.H.* 58*in.W.*

The time is evening in autumn, when the fishing boats have just set out.

**13. IN VIAGGIO.** **WILLIAM LINNELL.**

*Signed and dated* 1875. *Canvas* 27*in.H.* 39*in.W.*

**14. IRISH EMIGRANTS WAITING FOR THE TRAIN.**
**ERSKINE NICOL, A.R.A.**

*Signed and dated* 1864. *Canvas* 29*in.H.* 22*in.W.*

*Exhibited in the Royal Academy in* 1864.

**15. IN THE WHITEHALL MEADOWS, CANTERBURY.**
**T. SIDNEY COOPER, R.A.**

*Signed and dated* 1854. *Canvas* 26*in.H.* 36*in.W.*

**16. A FLOOD ON A WELSH RIVER: BETTWS-Y-COED.**
**B. W. LEADER, A.R.A.**

*Signed and dated* 1872. *Canvas* 36*in.H.* 54*in.W.*

*Exhibited in the Royal Academy in* 1872.

The houses of Bettws-y-Coed are on the left of the picture, at the base of a richly-wooded hill, while in the foreground is the River Lledr at the Pont-y-Pair Falls.

**17. WINTER SCENE.** **C. BRANWHITE.**

*Initialed and dated* 1857. *Canvas* 31½*in.H.* 54*in.W.*

**18. IN FRONT OF THE SCHOOL.** **EDOUARD FRÈRE.**

*Signed and dated* 1881. *Panel* 22*in.H.* 18½*in.W.*

A winter's morning, with snow on the ground, depicting one of those scenes of boy-life so characteristic of this artist.

*Exhibited in the Royal Academy in* 1881.

**19. SOUTH STACK LIGHTHOUSE, HOLYHEAD.**
**THOMAS CRESWICK, R.A.**

*Initialed T. C.* *Canvas* 12*in.H.* 16*in.W.*

**20. SHEEP AND POULTRY.** **C. VAN LEEMPULLEN.**

*Canvas* 22*in.H.* 18*in.W.*

**21. THE VALLEY OF THE DEE.** **ROBERT TONGE.**

*Signed and dated April*, 1852. *Canvas* 16*in.H.* 25*in.W.*

**22. CHRIST CALLING THE APOSTLES JAMES AND JOHN.**
**E. ARMITAGE, R.A.**

*Signed and dated* 1869. *Canvas 26in. H 42in. W.*

Our Saviour is standing on a rocky ledge by the Sea of Galilee, with the Apostles Peter and Andrew, whom He has just called from their fishing, and He is speaking to James and John, who are with their father Zebedee mending nets in their fishing boat on the sea, as described in Matt. c. 4, v. 21.

**23. TROUT FISHING NEAR RICHMOND, YORKSHIRE.**
**E. J. NIEMANN.**

*Signed and dated* 1859. *Canvas 24in. H. 45in. W.*

The River Swale is in the foreground, and on a hill in the middle distance are the ruins of Richmond Castle.

**24. AN ENGLISH COTTAGE HOME.** **J. AUMONIER.**

*Signed and dated* 1873. *Canvas 20in. H. 34in. W.*
*Exhibited in the Royal Academy in* 1873.

**25. CLAUDIO, DECEIVED BY DON JOHN, ACCUSES HERO.**
**MARCUS STONE, R.A.**

*Initialed and dated* 1861. *Canvas 34in. H. 44in. W.*
*Exhibited in the Royal Academy in* 1861.

The picture represents the scene in the Church where Claudio, refusing to marry Hero on account of her supposed infidelity, she swoons and falls into the arms of Beatrice. Behind Claudio are the Prince Don Pedro and Don John, the latter of whom regards with a sinister look the result of his malicious plot to separate the lovers. The grouping of the picture was arranged by Charles Dickens, and the incident is taken from "Much Ado about Nothing," Act iv., sc. 1.

*Friar.* You come hither, my lord, to marry this lady?
*Claudio.* No.
*Leonato.* To be married to her; friar, you come to marry her.
*Friar.* Lady, you come hither to be married to this Count?
*Hero.* I do.
*Friar.* If either of you know any inward impediment why you should not be conjoined, I charge you on your souls to utter it.
*Claudio.* Know you any, Hero?
*Hero.* None, my lord.
*Friar.* Know you any, Count?
*Leonato.* I dare make his answer; none.
*Claudio.* O, what men dare do! what men may do! what men daily do, not knowing what they do.

. . . . . .

*Claudio.* O Hero! what a Hero hadst thou been,
If half thy outward graces had been placed
About thy thoughts, and counsels of thy heart
But, fare thee well, most foul, most fair! farewell
Thou pure impiety, and impious purity!
For thee I'll lock up all the gates of love,
And on my eyelids shall conjecture hang,
To turn all beauty into thoughts of harm,
And never shall it more be gracious.
. . . . . (*Hero swoons.*)

**26. GLENGARIFF, COUNTY CORK.** **T. CRESWICK, R.A.**
*Initialed and dated* 1837. *Canvas* 26*in.H.* 38*in.W.*

**27. THE APPROACH TO CAIRO.** **A. SCHREYER.**
*Canvas* 22*in.H.* 43*in.W.*

Some mounted Arabs are stealthily approaching Cairo, the walls and buildings of which are seen in the background.

**28. LANDSCAPE.** **JAMES STARK.**
*Panel* 18½*in.H.* 25*in.W.*

**29. THE FISHERMAN'S COTTAGE.** **E. ZIMMERMAN.**
*Panel* 20½*in.H.* 29½*in.W.*

**30. CHEVY CHASE.** **SIR E. LANDSEER, R.A.**
*Panel* 19*in.H.* 25*in.W.*

This is an unfinished picture from the Ballad of Chevy Chase, and represents the field after the battle, with heaps of dead bodies of men, horses, and stags intermingled. According to the ballad, Earl Percy organized a grand hunt on the Border marches in defiance of Douglas of Scotland, and after having slain a great number of stags, Douglas appeared with a large Scottish army, when there ensued a sanguinary battle.

This battle began in Cheviot
An hour before the noon,
And when evensong bell was rang,
The battle was not half done,.
Of fifteen hundred archers of England,
Went away but fifty and three ;
Of twenty hundred spearmen of Scotland,
But even five and fifty.

**31. LANDSCAPE.** **DAVID COX.**
*Canvas* 14*in.H.* 19*in.W.*

**32. LANDSCAPE.** **J. BEETON.**
*Panel* 12*in.H.* 16½*in.W.*

**33. THE VILLAGE INN.** **GEO. MORLAND.**
*Canvas* 23*in.H.* 30*in.W.*

**34. LANDSCAPE IN WILTSHIRE.** **H. W. B. DAVIS, R.A.**
*Signed and dated* 1875. *Canvas* 16*in.H.* 27*in.W.*

**35. PACKING FISH.** **EDWARD HUME.**
*Canvas* 16*in.H.* 25*in.W.*

**36. LANDSCAPE.** **JAMES O'CONNOR.**

*Canvas* 15*in.H.* 19*in.W.*

**37. THE TIMID SUITOR.** **A. SOLOMON.**

*Signed and dated* 1856. *Canvas* 40*in.H.* 51*in.W.*

**38. THE LANDING OF THE PILGRIM FATHERS.**
**G. H. BOUGHTON, A.R.A.**

*Initialed and dated* 1869. *Canvas* 30*in.H.* 40*in.W.*

The Pilgrim Fathers were the founders of New England. At the beginning of the 17th Century there was a considerable secession from the Church of England of persons who objected to the liturgy and offices of the Church. Dissenting congregations were thus formed which established Churches of their own, one of these being in Nottinghamshire and another in Yorkshire. Owing to severe persecution by the Church Authorities, these dissenters left their native country for Holland, and established themselves at Leyden from 1609 to 1620. In 1620 a goodly company of them sailed for North America, and landed at Cape Cod, on the New England Coast, on Nov. 11th, where they founded a successful and flourishing colony. In the picture the Pilgrim Fathers have just landed; and, as described in Mrs. Heman's poem on this subject—

"They shook the depths of the desert gloom
With their hymns of lofty cheer."

**39. LANDSCAPE.** **PATRICK NASMYTH.**

*Signed and dated* 1828. *Canvas* 25*in.H.* 32*in.W.*

In the background of this picture are the buildings of a large city, conspicuous among them being a very high dome. It is probably a view outside London with that city in the distance.

**40. GRANDMAMMA'S CHRISTMAS VISITORS.**
**G. A. STOREY, A.R.A.**

*Signed and dated* 1873. *Canvas* 34*in.H.* 27*in.W.*
*Exhibited in the Royal Academy in* 1874.

**41. THE CALM.** **P. J. CLAYS.**

*Signed and dated* 1870. *Panel* 25*in.H.* 35*in.W.*

**42. DUNBAR CASTLE.** **J. M. W. TURNER, R.A.**

*Canvas* 24*in.H.* 34*in.W.*

**43. INTERIOR OF A COTTAGE, WITH FIGURES.**

*Panel* 17*in.H.* 14*in.W.*

**44. WINNOWING CORN IN BRITTANY.** **F. GOODALL, R.A.**
*Signed and dated* 1859. *Canvas* 15*in.H.* 22*in.W.*

**45. A WATER MILL IN NORTH WALES.** **J. J. WILSON.**
*Initialed J. J. W.* 1847. *Canvas* 14*in.H.* 20*in.W.*

**46. A SAVOYARD IN THE TIME OF LOUIS XV.** **T. CÉRIEZ.**
*Panel* 10*in.H.* 16*in.W.*

**47. SCENE IN MOROCCO.** **W. MÜLLER.**
*Canvas* 25*in.H.* 37*in.W.*

**48. SATURDAY EVENING IN CONNEMARA.** **F. W. TOPHAM.**
*Canvas* 20*in.H.* 36*in.W.*

**49. LANDSCAPE.** **W. MÜLLER.**
*Canvas* 25*in.H.* 37*in.W.*

**50. A COMING STORM.** **B. C. KOEKKOEK.**
*Signed and dated* 1855. *Panel* 19*in.H.* 27*in.W.*
The Rhine is seen in the brighter lights of the picture, with the buildings of a town situated on its banks.

**51. GIRL BLOWING SOAP BUBBLES.** **VAL. C. PRINSEP, R.A.**
*Canvas* 21*in.H.* 21*in.W.*

**52. SCENE IN AN IRISH CABIN.** **E. NICOL, A.R.A.**
*Signed and dated* 1851. *Canvas* 16*in.H.* 22*in.W.*

**53. LANDSCAPE IN WALES.** **HENRY BRIGHT.**
*Canvas* 14*in.H.* 21*in.W.*

**54. THE EMPTY SADDLE.** **ERNEST CROFTS, A.R.A.**
*Signed and dated* 1882. *Canvas* 10*in.H.* 15*in.W.*
There is a sharp encounter between Cavalry on the left of the picture, and a riderless horse is rushing from the battle, having left its owner wounded on the ground.

**55. THE TIMBER WAGON.** **JOHN LINNELL.**
*Signed and dated* 1871. *Canvas* 29*in.H.* 39*in.W.*

**56. A MILLSTREAM IN ESKDALE.** **T. CRESWICK, R.A.**
*Signed and dated* 1865. *Canvas* 29*in.H.* 38*in.W.*

**57. THE KNIFE GRINDER.** **N. CHAILLOU.**
*Canvas 31in. H. 22in. W.*

**58. TO THE DEATH.** **JOHN PETTIE, R.A.**
*Signed and dated* 1877. *Canvas 37in. H. 55in. W.*

The scene is on the edge of a wood, and the two men fighting to the death with the sword and dagger are in strong contrast; the one in light dress on the right being an Englishman, while the one in black, on the left, is a foreigner, with an intensely malignant look flashing from his eye. The cloaks are folded on the arm as a protection against dagger thrusts. Exhibited in the Royal Academy in 1877.

**59. THE VILLAGE FESTIVAL.** **F. GOODALL, R.A.**
*Signed and dated* 1843. *Canvas 38in. H. 51in. W.*

This is a careful full-sized copy of the picture by Sir David Wilkie. The original is in the National Gallery, and was painted by Wilkie in 1811, for Mr. Angerstein, with whose pictures it was purchased by Parliament in 1824. It has been several times engraved.

**60. THE OLD HALL, LINCOLNSHIRE.** **HY. BRIGHT.**
*Canvas 29in. H. 52in. W.*

**61. LANDSCAPE, WITH SHEEP.** **JOHN LINNELL.**
*Signed and dated* 1869. *Canvas 29in. H. 41in. W.*

**62. SEA PIECE.** **COPLEY FIELDING.**
*Signed and dated* 1826. *Canvas 25in. H. 35in. W.*

In the background, extending from the left to the open sea on the right, are tall white cliffs, with a castle; very probably the cliffs of Dover and Dover Castle.

**63. SAVOYARD, WITH CLARIONET.** **E. BARNES.**
*Canvas 31in. H. 21in. W.*

**64. THE ROYALIST.** **JOHN PETTIE, R.A.**
*Painted in* 1870 *Canvas 27½in. H. 18in. W.*

**65. SCENE IN ALGIERS.** **WILLIAM MÜLLER.**
*Canvas 25in. H. 37in. W.*

**66. THE PURITAN.** **JOHN PETTIE, R.A.**
*Painted in* 1870. *Canvas 28in. H. 20in. W.*

**67. WHERE THE NIBBLING FLOCKS DO STRAY.** **WM. LINNELL.**

*Signed and dated* 1857. *Canvas* 41*in.H.* 64*in.W.*
*Exhibited in the Royal Academy in* 1857.

**68. A STREET IN BRUGES.** **R. P. BONINGTON.**

*Panel* 12*in.H.* 11*in.W.*

**69. LANDSCAPE.** **E. J. NIEMANN.**

*Signed and dated* 1863. *Canvas* 23*in.H.* 18*in.W.*

**70. ORIENTAL AND GIRL.** **WM. MÜLLER.**

*Panel* 12*in.H.* 8*in.W*

**71. A PEEP UP THE VALLEY OF LLANGOLLEN.** **ROBERT TONGE.**

*Signed and dated* 1851. *Canvas* 14*in.H.* 24*in.W.*

**72. CARNIVAL TIME, SEVILLE 1860.** **JOHN PHILLIP, R.A.**

*Initialed and dated* 1860. *Canvas* 29*in.H.* 22*in.W.*

The Carnival is a season of festivity observed with much pomp and ceremony in the chief cities of the Catholic countries of Europe. It begins on the day of the Epiphany, and ends on Ash Wednesday, and its most characteristic recreation is that of masquerades, which take place generally on the three or four days immediately preceding Lent. The picture shows an incident of one of these masquerades in Spain, where a gentleman holding a guitar has unmasked and is asking a lady, who has captivated his fancy, to favour him with a view of her face.

**73. MARINE PIECE.** **J. B. PYNE.**

*Signed and dated* 1847. *Canvas* 20*in.H.* 26*in.W.*

**74. THE STORM.** **P. J. CLAYS.**

*Canvas* 32*in.H.* 49*in.W.*

**75. A LADY OF THE EIGHTEENTH CENTURY.** **JOHN PETTIE, R.A.**

*Painted in* 1877, *and presented to John Newton Mappin by the Artist.* *Canvas* 13*in.H.* 9*in.W.*

**76. AGRICULTURE IN THE VALLEY OF THE NILE.** **F. GOODALL, R.A.**

*Initialed and dated* 1874. *Canvas* 13*in.H.* 31*in.W.*
*Exhibited in the Royal Academy in* 1875.

**77. LANDSCAPE, WITH FIGURE.** **W. MÜLLER**

*Canvas* 15*in.H.* 11*in.W*

**78. THE INTRUDER ON THE BEDOUIN'S PASTURES.**
**F. GOODALL, R.A.**

*Initialed and dated* 1876. *Canvas* 50*in.H.* 98*in.W.*

The intruder is a Negro, mounted on a camel, who has just arrived in front of two Bedouins who are reclining on the ground, while their camels, sheep, and goats are feeding on a scanty pasture near some water in a large desert scene.

*Exhibited in the Royal Academy in* 1876.

**79. THE RAINBOW.** **ROBERT TONGE.**

*Signed and dated* 1854. *Canvas* 16*in.H.* 25*in.W.*

**80. THE WATER DRINKERS.** **JOHN PHILLIP, R.A.**

*Initialed and dated* 1862. *Canvas* 21*in.H.* 27*in.W.*

*Exhibited in the Royal Academy in* 1862.

**81. THE HIGHLAND GILLIE.** **JOHN PHILLIP, R.A.**

*Canvas* 18*in.H.* 21*in.W.*

This picture is much earlier than any of the other works in the Gallery by Phillip, being painted before the artist paid his first visit to Spain, which visit had a powerful effect on the style of his work. It is interesting to compare this picture with the two near to it (Nos. 72 and 80), representing scenes in Spain.

**82. VIEW IN SUFFOLK.** **GEO. VINCENT.**

*Canvas* 36*in.H.* 55*in.W.*

**83. ON THE SEA SHORE.** **A. MAUVE.**

*Canvas* 17*in.H.* 14*in.W.*

**84. THE DRUMHEAD COURT MARTIAL.** **J. PETTIE, R.A.**

*Signed and dated* 1865. *Canvas* 28*in.H.* 42*in.W.*

*Exhibited in the Royal Academy in* 1865.

**85. LITTLE NELL AND HER GRANDFATHER IN THE WOOD.**
**W. Q. ORCHARDSON, R.A.**

*Initialed W.Q.O.* *Canvas* 23*in.H.* 20*in.W.*

"A bird," said the child, "flying into the wood, and leading the way for us to follow. You remember that we said we would walk in the woods and fields, and by the sides of rivers, and how happy we would be—you remember that? But here while the sun shines above our heads and everything is bright and happy, we are sitting sadly down and losing time. See what a pleasant path: and there's the bird—the same bird—now he flies to another tree, and stays to sing. Come!"

*"Old Curiosity Shop."*

**86. THE HAYMAKERS.** **J. T. LINNELL.**

*Signed and dated* 1862. *Canvas* 37*in.H.* 61*in.W.*

*Exhibited in the Royal Academy in* 1862.

**87. CUPIDS, WITH BIRDS.** **LUTZENS.**

*Canvas* 10*in.H.* 12*in.W.*

**88. THE SALMON TRAP.** **HARRY JOHNSON.**

*Canvas* 20*in.H.* 16*in.W.*

Copy of picture by W. Müller.

**89. CUPIDS, WITH FLOWERS.** **LUTZENS.**

*Canvas* 10*in.H.* 12*in.W.*

**90. LANDSCAPE.** **T. CRESWICK, R.A.**

*Canvas* 23*in.H.* 30*in.W.*

**91. CORNFIELD, OR COUNTRY LANE.** **J. CONSTABLE, R.A.**

*Canvas* 40*in.H.* 31*in.W.*

This is a replica of the picture in the National Gallery.

**92. LANDSCAPE.** **J. CONSTABLE, R.A.**

*Canvas* 30*in.H.* 25*in.W.*

**93. WELLINGTON'S MARCH FROM QUATRE BRAS TO WATERLOO.** **ERNEST CROFTS, R.A.**

*Signed and dated* 1878. *Canvas* 43*in.H.* 78*in.W.*

Quatre Bras is a small village at the junction of four roads, where the great road from Charleroi to Brussels intersects that from Namur to Nivelles, and is about 20 miles from Brussels. On June 16th, 1815, the Allied Army, under Wellington, was attacked by the French, under Marshal Ney, at Quatre Bras, and, after a fiercely-contested battle, both armies remained on the field. The next morning Wellington withdrew his forces in a masterly manner to Waterloo, where he expected to join Blucher, who, on the previous day, had been engaged with his Prussian Army against Napoleon at Ligny. The picture shows the Allied Army on the march, with Wellington in the foreground at the head of a long line of Infantry, cheered by his Cavalry who are waiting to cover the rear, while in the background the Artillery are keeping the French in check. A companion picture to this (No. 203) shows the Field of Waterloo on the morning of the battle, with the French headquarters.

*Exhibited in the Royal Academy in* 1878.

**94. CHRIST'S REPROOF TO THE PHARISEES.**
**E. ARMITAGE, R.A.**

*Signed and dated* 1873. *Canvas* 44*in.H.* 72*in.W.*

"And it came to pass on the second sabbath after the first, that He went through the corn fields; and His disciples plucked the ears of corn, and did eat, rubbing them in their hands.

"And certain of the Pharisees said unto them, Why do ye that which is not lawful to do on the sabbath day?

"And He said unto them, that the Son of Man is Lord also of the sabbath."—Luke c. vi., verses 1, 2, and 5.

*Exhibited in the Royal Academy in* 1873.

**95. THE WINDMILL.** **W. J. MADLINER.**

*Signed and dated* 1843. *Panel* 11*in.H.* 15*in.W.*

**96. SANTA MARIA MAGGIORE—MOONLIGHT.** **J. VÜRAM.**

*Canvas* 11*in.H.* 28½*in.W.*

This Church is situated near to the Grand Canal, Venice.

**97. IN MONSAL DALE, DERBYSHIRE.** **A. VICKERS.**

*Panel* 13*in.H.* 17*in.W.*

**98. THE LAST OF THE CREW.** **C. STANFIELD, R.A.**

*Signed and dated* 1852. *Canvas* 25*in.H.* 37*in.W.*

**99. SCENE FROM "THE FAIR MAID OF PERTH."**
**JOHN PHILLIP, R.A.**

*Canvas* 49*in.H.* 36*in.W.*

This is an unfinished picture, and was purchased from the artist's studio after his death. It represents the scene described at the opening of Chapter 14 of Scott's novel:—"Instead of a Gothic and darkened apartment in a monastery, one of the most beautiful prospects in Scotland lay extended beneath the hill of Kinnoul, and at the foot of a rock which commanded the view in every direction sat the Fair Maid of Perth, listening in an attitude of devout attention to the instructions of a Carthusian Monk, in his white gown and scapular, who concluded his discourse with prayer, in which his proselyte devoutly joined."

**100. THE WIND MILL.** **JOHN CROME.**

*Canvas* 30*in.H.* 25*in.W.*

**101. THE RELIEF OF LUCKNOW ("JESSIE'S DREAM.")**
**F. GOODALL, R.A.**
*Signed and dated* 1858. *Canvas* 34*in.H.* 50*in. W.*

The Siege of Lucknow was one of the most thrilling incidents of the Indian Mutiny. On June 8th, 1857, 1,000 Europeans and about 700 natives were besieged by a numerous horde of Sepoys, never less than 30,000 and sometimes as many as 100,000 in number. These kept up a constant cannonade against the place, and for four months only once was a messenger able to go out and return. The place held out till Sept. 25th, when it was relieved by General Havelock and Sir James Outram, but with a force insufficient to take away the garrison; so for another eight weeks the siege continued, being finally raised by Sir Colin Campbell in Nov., 1857. The picture shows some of the defenders of Lucknow who have heard the sound of the approach of the relieving army, and is taken from an incident of the siege described in a poem called "Jessie's Dream."

**102. DOG AND RABBIT.** **T. EARLE AND H. BRIGHT.**
*Signed and dated* 1862. *Canvas* 31*in.H.* 41*in.W.*
The Landscape was painted by H. Bright, and the Dog and Rabbit by T. Earle.

**103. WINTER SCENE.** **L. MUNTHE.**
*Canvas* 21*in.H.* 35*in.W.*

**104. "IT IS NEVER TOO LATE TO MEND."** **J. BURR.**
*Signed and dated* 1863. *Canvas* 35*in.H.* 30*in.W.*
*Exhibited in the Royal Academy in* 1863.

**105. SEA PIECE.** **G. CHAMBERS.**
*Signed and dated* 1834. *Canvas* 25*in.H.* 36*in.W.*

**106. LANDSCAPE.** **M. A. KOEKKOEK.**
*Signed and dated* 1864. *Canvas* 27*in.H.* 32*in.W.*

**107. HUDIBRAS AND RALPHO IN THE STOCKS.**
**J. PETTIE R.A.**
*Signed and dated* 1867. *Canvas* 17*in.H.* 24*in.W.*
This Scene is from Part I., Canto III., of the satirical poem of "Hudibras," by Samuel Butler, born 1612, died 1680. Hudibras and his Squire Ralpho, in quest of adventures, attacked a party of bear-baiters, one of whom they put into the stocks; but the following day they were overpowered by the rabble, who released their companion and placed the Knight and his Squire in the stocks.

But Hudibras, who scorn'd to stoop
To Fortune, or be said to droop,
Chear'd up himself with ends of verse,
And sayings of Philosophers.

**108. HUNT THE SLIPPER.** **F. GOODALL, R.A.**
*Signed and dated* 1860. *Panel* 19*in.H.* 26*in.W.*

**109. THE NOTARY PUBLIC.** **A. ANKER.**
*Signed and dated* 1876. *Canvas* 24*in.H.* 21*in.W.*

**110. COAST SCENE.** **C. STANFIELD, R.A.**
*Canvas* 16*in.H.* 22*in.W.*

**111. FLORA MACDONALD'S INTRODUCTION TO PRINCE CHARLIE.** **A. JOHNSTON.**
*Canvas* 44*in.H.* 62*in.W.*

After the Battle of Culloden, which was fought in April, 1746, when the English Army defeated the Highland adherents of Prince Charles, that Prince was hidden for several months in the Highlands and Islands of Scotland, where diligent search was made for him by the British Government, and a reward of £3,000 offered for his capture. In May, 1746, when in South Uist, General Campbell appeared and subjected the island to a rigorous search. It was at this time that Flora Macdonald was introduced to the Prince, as we see her in the picture, just entering the Cabin, attended by her maid, Betty Burke, and her servant, Neil MacEachan, and being conducted by a Jacobite Chief to the Prince, who is seated by the fire. Flora Macdonald undertook to convey the Prince to the Island of Skye, and this she succeeded in doing in the guise of her maid. Her share in this transaction afterwards became known to the Government, and she was seized and sent to London, where she was imprisoned for a year. On her release, the ladies of London subscribed for her nearly £1,500. She was 24 years of age at the time of this adventure, and soon after her liberation she married and resided in the Isle of Skye, where she died in 1790. At the left of the picture, on the floor, with a dagger resting on it, is a copy of the proclamation offering a reward for the capture of the Prince. In the engravings of this picture the printing on the proclamation is shown, but this was afterwards painted out by the artist, the document itself only being indicated.

**112. WINTER.** **H. R. ROBERTSON.**
*Canvas* 40*in.H.* 63*in.W.*

**113. SKATING IN HOLLAND.**
*Panel* 15*in.H.* 38*in.W.*

**114. VINTAGE OF SEVILLE.** **J. PHILLIP, R.A.**
*Canvas* 32*in.H.* 38*in.W.*

An unfinished picture purchased from the artist's studio after his death.

**115. GRAPES AND VINE LEAVES.** **W. J. MUCKLEY.**
*Signed and dated* 1869. *Canvas* 19*in.H.* 23*in.W.*

**116. SEA FIGHT.** **F. MÜSIN.**
*Canvas* 22*in.H.* 34*in.W*

**117. THE FALL OF CLARENDON. E. M. WARD, R.A.**

*Signed and dated* 1861. *Canvas* 28*in.H.* 38*in.W.*

Lord Clarendon was Chancellor under Charles II., and for many years his chief favourite, but during the war with Holland in 1667, when the Dutch Fleet sailed up the Thames, sunk the shipping, and bombarded the coasts, there was a great popular outcry against Clarendon's administration as being the cause of these disasters. Clarendon also excited the anger of the King by condemning the licentiousness of the Court, and when the Chancellor waited upon the King to seek his support, and reminded him of his long and faithful services, his majesty quitted the room without giving him any reply, and this was the last interview Clarendon had with him. In the picture we see the King approaching the gate of the garden, while Clarendon is descending the steps, and Lady Castlemaine, the King's mistress, with Lord Arlington, watch him from the balcony, delighted at his fall. The scene occurred at Whitehall Palace in 1667. Clarendon was banished from the kingdom, and died at Rouen in 1674.

*A smaller copy of this picture is in the National Gallery.*

**118. FLOWERS. ADRIANA HAANEN.**

*Panel* 18*in.H.* 23*in.W.*

**119. THE LAST OF THE SPANISH ARMADA: A SCENE ON THE WEST COAST OF SCOTLAND. IN 1587. C. E. JOHNSON.**

*Signed and dated* 1869. *Canvas* 25*in.H.* 35*in.W.*

*Exhibited in the Royal Academy in* 1869.

**120. LADY JANE GREY IN THE TOWER. W. F. YEAMES, R.A.**

*Signed and dated* 1867. *Canvas* 11*in.H.* 17*in.W.*

This unfortunate Lady (whose mother was niece of Henry VIII.,) was at the age of 16, proclaimed Queen much against her own inclination, on the death of King Edward in July, 1553, her ambitious father-in-law, the Duke of Northumberland, having induced the King to name her in his will the successor to the throne. The nation, however, decided on Mary, daughter of Henry VIII., as the rightful Queen, and she was accordingly proclaimed and crowned, the Lady Jane Grey having been only nominally Queen for nine days. On her entry into London, Queen Mary had Lady Jane Grey placed in the Tower, and she was brought to trial on Oct. 13th, when she was condemned to be beheaded or burnt at the Queen's pleasure. Her father, the Duke of Suffolk, having headed a rebellion in January, 1554, when a good deal of disaffection was displayed on account of the Queen's betrothal to Philip of Spain, the Queen, to rid herself of a dangerous rival, had Lady Jane Grey beheaded in February, 1554. She firmly resisted all the efforts made by the emissaries of Mary to induce her to change her faith. Three days before her execution, Feckenham, the Queen's Chaplain, engaged her in a learned disputation, from which he was obliged to retire discomfited.

*This is the finished sketch for a larger picture exhibited in the Royal Academy in* 1868.

**121. THE PROPOSAL.** **SIR J. EVERETT MILLAIS, R.A.**

*Canvas 20in.H. 16in.W.*

This picture was sent to Sir J. Everett Millais for his inspection early in 1889, and in a letter received from him he says that he painted it when he was about 15 or 16 years of age. It bears his monogram on the left of the canvas.

**122. BRIGHTON PIER.** **T. CRESWICK, R.A.**

*Initialed T.C. at end of pier.* *Panel 10in.H. 8in.W.*

**123. FIGURE PIECE.** **PH. SADÉE.**

*Canvas 12in.H. 10in.W.*

**124. AULD ROBIN GRAY.** **T. FAED, R.A.**

*Panel 39in.H. 29in.W.*

The ballad of "Auld Robin Gray" was written by Lady Anne Lindsay about 1772, and describes how Jenny's lover having gone to sea, she is pressed to marry Auld Robin Gray, which she consents to do under the impression that her lover is drowned. The scene in the picture is described in the following lines of the poem:

My father urged me sair; though my mother didna' speak,
She look'd in my face till my heart was like to break;
So they gied him my hand, though my heart was at the sea.
And Auld Robin Gray is a gudeman to me.

This was the first picture by Faed exhibited in the Royal Academy. It was painted about 1850.

**125. A STRAY SHOT.**
**SIR E. LANDSEER, R.A., AND ROSA BONHEUR.**

*Canvas 47in.H. 56in.W.*

The Roebuck was painted by Sir E. Landseer, and the Landscape by Rosa Bonheur.

**126. GATHERING SEA-WEEDS.** **F. McCALLAM.**

*Canvas 20in.H. 17in.W.*

**127. GRANDFATHER'S ADVICE.** **G. B. O'NEILL.**

*Panel 13in.H. 12in.W.*

**128. THE RIALTO, VENICE.** **JAMES HOLLAND.**

*Millboard 12in.H. 12in.W.*

The Rialto is the oldest part of the City of Venice, and it is the largest of all the islands on which the City now stands. The Rialto Bridge, which is shown in the picture, is an imposing structure, built towards the end of the 16th Century. The span of the arch is about 90 feet, and the width of the bridge is 72 feet, which is divided longitudinally into 5 parts; that is, into 3 streets or passages, and 2 rows of shops.

**129. ROBERT BURNS AND HIGHLAND MARY. T. FAED, R.A.**
*Signed and dated* 1852. *Panel* 10*in.H.* 12*in.W.*

Many of Burns' poems are inspired by his love for Highland Mary, and more than once he refers to sitting under the Birch with her, as we see them in the picture.

How sweetly bloom'd the gay green birk !
How rich the hawthorn's blossom,
As underneath their fragrant shade,
I clasp'd her to my bosom !

The golden hours, on angel wings,
Flew o'er me and my dearie ;
For dear to me as light and life
Was my sweet Highland Mary !

*Exhibited in the Royal Academy in* 1852.

**130. OLIVER CROMWELL.** **ROLAND LE FÉVRE.**
*Panel* 11*in.H.* 8*in.W.*

**131. THE RUSTIC CROP.** **A. H. BURR.**
*Initialed A. H. B.* *Canvas* 18*in.H.* 16*in.W.*

**132. HELPING THE POOR.**
*Panel* 13¼*in.H.* 18*in.W.*

**133. BOTHERED.** **M. RHODES.**
*Canvas* 24*in.H.* 21*in.W.*

**134. A RATSELLER DURING THE SIEGE OF PARIS.**
**N. CHAILLOU.**
*Canvas* 24*in.H.* 19*in.W.*

**135. JOHN KNOX REPROVING MARY QUEEN OF SCOTS.**
**W. P. FRITH, R.A.**
*Canvas* 28½*in.H.* 38½*in.W.*

John Knox, both in public and private, often upbraided the Queen for her adhesion to the Roman Catholic Faith, and also for what he regarded as levity in her general conduct and habits ; and this he did in no measured terms. The interview portrayed in the picture is well described in the following passage from M. Crie's " Life of Knox " :—" At these words the Queen began to weep and sob with great bitterness. The Superintendent, who was a man of mild and gentle spirit, tried to mitigate her grief and resentment ; he praised her beauty, accomplishments, &c. During this scene the severe and inflexible mind of the Reformer displayed itself : he continued silent and with unaltered countenance until the Queen had given vent to her feelings."

*This picture was exhibited in the Royal Academy in* 1844, *and it is referred to in Frith's " Autobiography and Reminiscences."*

**136. WHEN THE CAT'S AWAY THE MICE WILL PLAY.** **T. DUVERGER.**

*Panel 17in.H. 27in.W.*

Boys in Schoolroom taking advantage to engage in play during the master's temporary absence.

**137. LANDSCAPE.** **B. C. KOEKKOEK.**

*Signed and dated* 1853. *Canvas* 30½*in.H.* 42½*in.W.*

**138. THE MUSICAL PARTY.** **A. H. BURR.**

*Signed and dated* 1881. *Canvas* 17*in.H.* 14½*in.W.*

**139. VENETIAN FISHING CRAFT ON THE ADRIATIC—SHORE OF LIDO.** **E. W. COOKE, R.A.**

*Signed and dated* 1857. *Panel* 12*in.H.* 17*in.W.*
*Exhibited in the Royal Academy in* 1858.

**140. THE DISTAFF.** **W. LINNELL.**

*Signed and dated* 1868. *Panel* 16½*in.H.* 13½*in.W.*

**141. THE FRENCHMAN PLAYING TO HIS BIRD.** **W. ROEGGE.**

*Signed and dated* 1872. *Canvas* 17½*in.H.* 14½*in.W.*

**142. A SALLY.** **JOHN PETTIE, R.A.**

*Canvas* 32*in.H.* 50*in.W.*
*Exhibited in the Royal Academy in* 1870.

**143. MONT S. MICHEL, NORMANDY.** **JAMES WEBB.**

*Signed and dated* 1873-4. *Canvas* 24*in.H.* 40*in.W.*

**144. RESTING.** **EDWARD HUMPHERY.**

*Signed and dated* 1875. *Canvas* 19½*in.H.* 25½*in.W.*

**145. THE FLAG OF TRUCE.** **J. PETTIE, R.A.**

*Canvas* 53*in.H.* 42*in.W.*
*Exhibited in the Royal Academy in* 1873.

**146. SALISBURY CATHEDRAL.** **J. CONSTABLE, R.A.**

*Canvas* 50*in.H.* 40*in.W.*

**147. TREASON.** **J. PETTIE, R.A.**

*Signed and dated* 1867. *Canvas* 33*in.H.* 55*in.W.*
*Exhibited in the Royal Academy in* 1867.

**148. VIEW AT HERTFORD.** **E. J. NIEMANN.**

*Signed and dated* 1859. *Canvas* 25*in.H.* 45*in.W.*

**149. AUTUMN FLOWERS.** **CHARLES GUSSOW.**
*Signed and dated* 1873. *Panel* 22½*in.H.* 17½*in.W.*

**150. LANDSCAPE.** **PATRICK NASMYTH.**
*Signed and dated* 1834. *Canvas* 19*in.H.* 25*in.W.*

**151. THE PROMENADE AT VERSAILLES IN THE TIME OF LOUIS XV.** **L. M. C. DANSAERT.**
*Canvas* 16*in.H.* 24*in.W.*

**152. THE DOJANA, VENICE—EARLY MORNING.** **J. VÜRAM.**
*Canvas* 11*in.H.* 29*in.W.*

**153. ITALIAN SOLDIER.** **E. T. CASTAGNOLO.**
*Signed and dated* 1855. *Water Colour* 14½*in.H.* 10½*in.W.*

**154. KEPPEL SHEPHERD AND DOGS, WITH DEAD WOLF.** **WAAGEN.**
*Signed and dated* 1869. *Bronze* 47*in.H.*

*End of J. Newton Mappin's Bequest* (*Nos.* 1 *to* 154).

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The Pictures numbered 155 to 234 were presented by Sir Frederick T. Mappin, Bart., M.P.

**155. THE SPIRIT OF CHIVALRY.** **DANIEL MACLISE, R.A.**
*Canvas* 52*in.H.* 36*in.W.*

The Spirit of Chivalry is represented by the figure of a woman standing beside an altar, while round about her are several figures representing Religion, Music, Poetry, &c. Below is a Knight kneeling, and with hands outstretched to the woman is dedicating himself to her. This picture was one of the competitive designs for a fresco in the House of Lords.

**156. LANDSCAPE, WITH SHEEP CROSSING A BRIDGE.** **F. R. LEE, R.A., AND T. S. COOPER, R.A.**
*Signed F. R. Lee, R. A.*, 1849. *Canvas* 26*in.H.* 32*in.W.*

**157. OFF THE COAST.** **EDWIN ELLIS.**
*Canvas* 19*in.H.* 34*in.W.*

**158. THE WHEEL OF FORTUNE.** **H. DE. CALLIAS.**
*Signed and dated* 1877. *Canvas* 113*in.H.* 71*in.W*

An imaginative picture in a characteristic French style of execution. Fortune is represented by a winged female figure with a white gossamer garment floating about her, and a small wheel under her foot. In her left hand she holds a cornucopia, symbolical of plenty, out of which she is pouring golden coins into the abyss below her, while her face is mockingly turned to a lean and haggard man, who is climbing some steep rocks to reach her, but only succeeds in clutching the hem of her gossamer garment.

**159. CARDPLAYERS.** **HERMAN TENKATE.**
*Panel* 14*in.H.* 20*in.W.*

**160. SCENE FROM "LE DIABLE BOITEUX."** **A. L. EGG, R.A.**
*Canvas* 10*in.H.* 19*in.W.*

The scene is where Patricio, having met two ladies who had been to secure a place for witnessing the bull fight, has taken them to a tavern to have breakfast.

**161. LANDSCAPE, WITH CATTLE.** **L. CHIALIVA.**
*Panel* 14*in.H.* 20*in.W.*

**162. SISTERLY HELP.** **EDOUARD FRÈRE.**
*Signed and dated* 1882. *Canvas* 18*in.H.* 15*in.W.*

**163. THE GUARDSHIP OF THE NORE.** **E. J. NIEMANN.**
*Canvas* 19*in.H.* 25*in.W.*

**164. THE FRENCH IN CAIRO.** **WALTER C. HORSLEY.**
*Signed and dated* 1884. *Canvas* 56*in.H.* 80*in.W.*

The incident represented is one that took place during the occupation of Cairo by the French in and about the year 1799. Napoleon gave orders that French names should be carved on the principal towers and gates of the town, and here the name "Napoleon" is being carved by one of the French soldiers very much to the satisfaction of his comrades, whose rather ragged condition bears evidence to the great hardships suffered by the French army after the battle of Aboukir, which shut up Buonaparte in Egypt, cut off from all communication with France. Their feeling towards Nelson is shown by the figure chalked out on the lower part of the tower with the letters "Sir Nelson." The scene is on the wall looking over the city near to the Bab-en-Nasr, and to give additional effect to the proceedings the Sheikhs are compelled by Napoleon's order to be present.

*The picture was exhibited in the Royal Academy in* 1884, *and is figured in the "Art Journal" for the following year.*

**165. CONISTON LAKE.** **S. R. PERCY.**

**"The rugged cradle of an infant stream."**

*Signed and dated* 1875. *Canvas* 48*in. H.* 74*in. W.*

**166. GRANDMOTHER'S PRESENT.** **J. C. HORSLEY, R.A.**

*Signed and dated* 1865. *Canvas* 20*in. H.* 25*in. W.*

**167. LANDSCAPE, NORTH WALES.** **JOHN SYER.**

*Signed and dated* 1864. *Canvas* 21*in. H.* 33*in. W.*

**168. A HIGHLAND RIVER SCENE, WITH SALMON TRAP.** **JAMES HOLLAND.**

*Canvas* 52*in. H.* 42*in. W.*

**169. CHARLES I. LEAVING WESTMINSTER HALL AFTER SENTENCE OF DEATH HAD BEEN PASSED.** **SIR JOHN GILBERT, R.A.**

*Signed and dated* 1872. *Canvas* 49*in. H.* 73*in. W.*
*Exhibited in the Royal Academy in* 1872.

The trial of Charles I. took place in January, 1649, before Commissioners appointed as a High Court of Justice by the Commons. The Commissioners appointed numbered 135, but only 66 attended the Trial. In the picture the Trial has just ended, and the King has been sentenced to death, and is now passing out of the Hall, preceded by a Parliamentarian soldier. An enthusiastic loyalist kisses his robe as he passes. In the background are the Commissioners, the one in the chair being John Bradshaw, a native of Cheshire, who was elected President of the Court.

**170. LANDSCAPE.** **W. MÜLLER.**

*Signed and dated* 1836. *Canvas* 41*in. H.* 67*in. W.*

**171. THE RIVALS.** **C. E. HALLÉ.**

*Canvas* 44*in H.* 35*in. W.*

**172. DUTCH FISHING BOATS.** **P. J. CLAYS.**

*Signed and dated* 1872. *Canvas* 25*in. H.* 35*in. W.*

**173. MAN AND HARES.** **OTTO SCHOLDERER.**

*Initialed and dated* 1880. *Canvas* 44*in. H.* 36*in. W.*

**174. THE HALT ON THE HILLS.** **T. S. COOPER, R.A.**

*Signed and dated* 1847. *Canvas* 60*in. H.* 96*in. W.*

Cattle was the almost unvaried subject of Mr. Cooper's brush through his whole career, and in 1895, at the age of 92, he exhibited some cattle pictures in the Royal Academy. His groups of oxen, sheep and goats commingled are admirable studies from life, and form his most successful compositions. The Halt on the Hills, in which these animals appear, is one of the finest examples of Cooper's best period of work. The drovers are refreshing at the inn on the right, leaving their flocks to foregather together in the excellent and natural grouping shown in the picture.

**175. HOW THE BOAT CAME HOME.** **C. NAPIER HEMY, A.R.A.**

*Signed and dated* 1886. *Canvas* 51*in.H.* 74*in.W.*

**176. MOTHER AND CHILD.** **J. T. PALING.**

*Signed and dated* 1882. *Canvas* 32*in.H.* 26*in.W.*

**177. HEAD OF A GIRL, WITH ROSES.** **C. BROCKY.**

*Canvas* 17*in.H.* 15*in.W.*

**178. THE FIRST-BORN.** **F. GOODALL, R.A.**

*Initialed and dated* 1861. *Canvas* 52*in.H.* 40*in.W.*
*Exhibited in the Royal Academy in* 1861.

The finished sketch of this picture in water-colour is in the Jones' Bequest in the South Kensington Museum.

**179. IN HORA MORTIS (IN THE HOUR OF DEATH).**
**W. C. SYMONS.**

*Signed and dated* 1875. *Canvas* 60*in.H.* 46*in.W.*

A pathetic and realistic scene outside a Monastery, where a Monk, who has been on his errands of charity in the surrounding country has returned, exhausted and dying. He is supported and comforted by one of his comrades, while others are descending the steps of the Monastery to administer the last rites of the Church. On the back of the picture is the following quotation :—"The time of my departure is at hand. I have fought a good fight, I have finished my course, I have kept the faith : henceforth there is laid up for me a crown of righteousness, which the Lord, the Righteous Judge, shall give to me at that day."—2 Tim. iv., v. 7 and 8.

**180. A MOUNTAIN WATERFALL IN SNOWDONIA.**
**W. MÜLLER.**

*Canvas* 50*in.H.* 84*in.W.*

**181. A STREET IN CAIRO.** **J. VARLEY.**

*Signed and dated* 1878. *Canvas* 31*in.H.* 21*in.W.*

**182. IVY LEAVES.** **C. GOGIN.**

*Signed and dated* 1877. *Canvas* 19*in.H.* 21*in.W.*

**183. A SUMMER AFTERNOON.** **H. W. B. DAVIS, R.A.**

*Signed and dated* 1873. *Canvas* 51*in.H.* 99*in.W.*
*Exhibited in the Royal Academy in* 1873.

Cattle form the favourite subjects for this artist's work, and the present picture is an exceptionally good representation of his vigorous and life-like treatment of these animals. The lazy attitude of the group on the right—some resting their heads on their companions' backs, and others playfully butting one another, while all seem desirous of experiencing the cooling effects of the quiet weedy stream that meanders through their pastures—vividly suggests the atmospherical conditions of a hot summer's day. A comparison of this picture with Cooper's fine Cattle Picture (No. 174), as showing the different way in which these artists treat cattle, is interesting.

**184. SHOEING FORGE.** **CHARLES FRÈRE.**

*Signed and dated* 1886. *Canvas* 52*in.H.* 78*in.W.*

**185. ROBIN ADAIR.** **ALEX. JOHNSTON.**

*Canvas* 45*in.H.* 36*in.W.*

*Exhibited in the Royal Academy in* 1864.

What made th' assembly shine ?
Robin Adair.
What made the ball so fine ?
Robin was there.
What, when the play was o'er,
What made my heart so sore ?
Oh ! it was parting with
Robin Adair.—*Burns.*

**186. A DONKEY SURPRISED BY A WOLF.**
**A. F. A. SCHENCK.**

*Canvas* 29*in.H.* 40*in.W.*

A donkey is tethered by its collar to a stunted tree, and a wolf has made its appearance through the trees in front of him, frightening the donkey so much that he has kicked off his pannier and is tugging hard at the rope to get free. On the extreme right, the owner of the donkey comes into view, bearing a bundle of faggots, which he has been gathering, and he will no doubt reach his donkey in time to save him from the evil intentions of the wolf.

**187. THE EMIGRANTS.** **DOROTHY TENNANT.**

*Signed and dated* 1886. *Canvas* 45*in.H.* 30*in.W.*
This artist married Sir H. M. Stanley, the African Explorer.

**188. CAPRI GIRLS WINNOWING CORN.** **H. GOODALL.**

*Canvas* 45*in.H.* 50*in.W.*

**189. DEAD STAG.** **R. ANSDELL, R.A.**

*Canvas* 25*in.H.* 43*in.W.*

190. **THE DARGLE COUNTY.** **J. A. O'CONNOR.**
*Signed and dated* 1829. *Canvas* 29*in. H.* 38*in. W.*

191. **DRESSING FOR THE MASQUERADE.** **EUGENE DE BLAAS.**
*Canvas* 30*in. H.* 45*in. W.*

192. **SEA PIECE.** **EDWIN HAYES, R.H.A.**
*Signed and dated* 1879. *Canvas* 30*in. H.* 50*in. W.*

193. **SHEEP.** **PEYROL BONHEUR.**
*Canvas* 26*in. H.* 40*in. W.*

194. **RUSH CUTTERS.** **ALICE HAVERS.**
*Canvas* 30*in. H.* 52*in. W.*
Alice Havers afterwards became Mrs. Fred. Morgan.

195. **"FOR BETTER FOR WORSE"—ROB ROY AND THE BAILIE.** **J. WATSON NICOL.**
*Signed and dated* 1886. *Canvas* 31*in. H.* 42*in. W.*
*Exhibited in the Royal Academy in* 1886.
This is the Scene at the Clachan of Aberfoyle where Bailie Nicol Jarvie met Rob Roy to receive from him payment of a debt.

196. **NAMUR, BELGIUM.** **JAMES WEBB.**
*Signed and dated* 1876-7-8. *Canvas* 31*in. H.* 51*in. W.*
The view is taken from the River Meuse, nearly opposite to the Fortifications of Namur.

197. **THE OLD OLD STORY.** **F. ANDREOTTI.**
*Canvas* 86*in. H.* 59*in. W.*

198. **FLOWERS AND FRUIT.** **ROSE MAGNUS.**
*Signed and dated* 1886. *Canvas* 21*in. H.* 31*in. W.*

199. **LANDSCAPE.** **EMILE C. LAMBINET.**
*Signed and dated* 1876. *Canvas* 15*in. H.* 27*in. W.*

200. **THE FLOCK.** **C. JACQUE.**
*Canvas* 19*in. H.* 28*in. W.*

201. **MOUNTAIN PASS NEAR SUBIACO, ROMAN STATES.** **W. HAVELL.**
*Canvas* 25*in. H.* 30*in. W.*

202. **SHIPS AT SEA.** **H. KOEKKOEK.**
*Signed and dated* 1858. *Canvas* 18*in. H.* 23*in. W.*

**203. MORNING OF THE BATTLE OF WATERLOO.**
**E. CROFTS, R.A.**
*Signed and dated* 1876. *Canvas* 42*in.H.* 73*in.W.*

In the foreground of the picture are the French headquarters, where Napoleon is seated examining a chart and interrogating a peasant. Round about him are the officers of his staff with the stand of colours, and numerous soldiers in various positions, weary and mud-bespattered after their march from Quarte Bras on the previous day in rainy weather. In the distance are seen the fires and lines of the English Army. The battle was fought on June 18th, 1815.

**204. VIEW OF THE THAMES, LOOKING TOWARDS ST. PAUL'S.**
**HENRY DAWSON.**
*Signed and dated* 1852. *Canvas* 50*in.H.* 74*in.W.*

The view is taken near to the site of Charing Cross, where the river takes a decided bend, so that though the river appears to be running between the buildings on the left and right of the picture they are really both on the same side of it. On the right is Hungerford Pier, the site of the present Charing Cross Station and Footbridge, and on the left of the picture is the Adelphi Pier, though both these piers are on the same side of the river. Across the river the Shot Tower stands out conspicuously. The bridge in the middle distance is Waterloo Bridge, and the one beyond it Blackfriars Bridge, with the high dome of St. Paul's in the distance. The time is early morning, and the sky is brilliantly illuminated by rays of the rising sun reflected and coloured by the clouds. The picture represents the river before the construction of the Thames embankment.

**205. THE WRECK.** **E. DUNCAN.**
*Signed and dated* 1849. *Canvas* 15*in.H.* 21*in.W.*

**206. SEA PIECE.** **J. WILSON.**
*Canvas* 28*in.H.* 38*in.W.*

**207. HARVEST TIME.** **J. C. ADAMS.**
*Signed and dated* 1879. *Canvas* 50*in.H.* 74*in.W.*

**208. THE VALE OF TEMPE.** **F. DANBY, R.A.**
*Canvas* 69*in.H.* 99*in.W.*

This is a beautiful and romantic valley in the north of Thessaly, between mounts Olympus and Ossa, through which the River Peneus winds on its course to the sea. The valley is rather less than five miles in length, and opens gradually to the east into a spacious plain. Its lovely scenery was frequently described by ancient poets, and it is also celebrated as one of the favourite haunts of Apollo. The picture represents in the foreground a Festival, with Music and Dancing, in classical style.

**209. LANDSCAPE, WITH CATTLE.** **T. CRESWICK, R.A. T. S. COOPER, R.A., AND W. P. FRITH, R.A.**

*Canvas 50in. H. 74in. W.*

The Landscape is painted by Creswick, and the Cattle by Cooper; Frith having introduced the Figures. The picture is signed by Creswick and Cooper.

**210. MARKET CART CROSSING A RIVER.** **F. R. LEE, R.A.**

*Signed and dated* 1851. *Canvas 46in. H. 62in. W.*

**211. VIEW ABOVE CAPUA, S. ITALY.** **W. L. LEITCH.**

*Canvas 29in. H. 43in. W.*

**212. COLLECTING HIS THOUGHTS.** **E. NICOL, A.R.A.**

*Signed and dated* 1865. *Canvas 15in. H. 20in. W.*

**213. A GAME AT DRAUGHTS.** **T. FAED, R.A.**

*Panel 21in. H. 25in. W.*

**214. THE INTRODUCTION.** **ED. ANDRÉ.**

*Signed and dated* 1872. *Canvas 19in. H. 13in. W.*

**215. INTERIOR OF A CHURCH.** **L. HAGHE.**

*Signed and dated* 1882. *Canvas 37in. H. 28in. W.*

**216. SEA PIECE.** **T. H. KOEKKOEK.**

*Canvas 23in. H. 31in. W.*

**217. THE END OF THE DAY.** **PH. SADÉE.**

*Canvas 20in. H. 30in. W.*

**218. CATTLE IN AUVERGNE.** **AUGUSTE BONHEUR.**

*Canvas 41in. H. 57in. W.*

**219. REST.** **C. N. KENNEDY.**

*Canvas 51in. H. 37in. W.*

*Exhibited in Grosvenor Gallery in* 1889.

**220. SOLOMON EAGLE.** **P. F. POOLE, R.A.**

*Signed and dated* 1843. *Canvas 61in. H. 89in. W.*

The very realistic incidents of the Great Plague of London in 1665, shown in the picture, are described in De Foe's "Memoirs of the Plague," where he speaks of Solomon Eagle as "an Enthusiast, who, though not infected at all, but in his head, went about denouncing of Judgment upon the City in a frightful manner, sometimes quite naked, and with a pan of burning charcoal on his head."

**221. BOY UNLOADING VENETIAN MARKET BOAT.**
**HILDA MONTALBA.**
*Signed and dated* 1880. *Canvas* 49*in.H.* 33*in.W.*

**222. CATTLE RAID.** **R. BEAVIS.**
*Signed and dated* 1870. *Canvas* 31*in.H.* 45*in.W.*

**223. JUDGE JEFFREYS BULLYING RICHARD BAXTER.**
**E. M. WARD, R.A.**
*Canvas* 18*in.H.* 22*in.W.*

"Towards the end of his busy, toil-worn life, occurred that well-known scene at Guildhall, when Baxter, then an old man, appeared before the notorious Chief Justice Jeffreys, accused of advocating sedition in his writings. It was in a commentary on the New Testament that the obnoxious words occurred. The scene was a remarkable one. Never had that unrighteous judge been more violent than when he tried Baxter. He did not scruple to term the great Puritan an old rogue, an old schismatical knave, an hypocritical villain; and when the counsel for the defence alluded to Baxter's noble record, and how King Charles was willing to have conferred a Bishopric upon him, if he would have consented to conform, 'Aye,' said the judge, 'we know that, but what ailed the old blockhead, the unthankful villain, that he would not conform? Is he wiser or better than other men? He hath been ever since the spring of the faction. I am sure he hath poisoned the world with his doctrine—a conceited, stubborn, fanatical dog!' As might have been expected in such a court, Baxter was condemned to a great fine and imprisonment, from which, however, after two years, he was released, and his fine remitted."—*The Church of England*, by Dr. Spence, Dean of Gloucester.

**224. A CAPRI GIRL.** **P. F. POOLE, R.A.**
*Initialed and dated* 1865. *Canvas* 19*in.H.* 14*in.W.*

**225. GLEANERS.** **FRED. MORGAN.**
*Signed and dated* 1880. *Canvas* 44*in.H.* 30*in.W.*

**226. THE MODEL'S LUNCHEON.** **E. F. BREWTNALL.**
*Canvas* 21*in.H.* 31*in.W.*

**227. FOREST SCENE.** **C. JACQUE.**
*Canvas* 28*in.H.* 40*in.W.*

**228. LANDSCAPE.** **G. COLE.**
*Signed and dated* 1873. *Canvas* 16*in.H.* 23*in.W.*

**229. THE CRAB CATCHER.** **J. HENTZELL.**
*Canvas* 13*in.H.* 17*in.W.*

**230. PORTRAIT OF A LADY (Mrs. POTTER).**
**G. A. STOREY, A.R.A.**
*Canvas* 52*in.H.* 41*in.W.*

*A sketch of this Portrait is in "Sketches from Memory," by G. A. Storey, p.* 362.

**231. RUBENS AND HIS WIFE.**
**COPIED BY J. VON WOHLGARTEN.**
*Canvas 53in.H. 42in.W.*

This is a copy of the famous picture by Rubens in the Pinakothek at Munich. It represents the artist with his wife (Isabel Brandt) in the bloom of youth, sitting under the shade of a green arbour, with jasmine and honeysuckle peeping through the foliage. The original was painted about 1610, when Rubens was a fine manly looking fellow of three and thirty.

**232. REMBRANDT.** **COPIED BY J. GUTTMANN.**
*Canvas 31in.H. 24in.W.*

From the original picture by Rembrandt, at Vienna.

**233. REMBRANDT'S MOTHER.** **COPIED BY J. GUTTMANN.**
*Panel 29in.H. 22in.W.*

From the original picture by Rembrandt, at Vienna.

**234. A BIT OF GOSSIP.** **J. L. WILLIAMS.**
*Initialed and dated 1873. Water Colour 11in.H. 13in.W.*
*Exhibited in the Royal Academy in 1873.*

*End of Sir Frederick T. Mappin's Gift (Nos. 155 to 234).*

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**235. JOHN NEWTON MAPPIN.** **T. J. BARKER, 1877.**
*Canvas 56in.H. 38in.W.*

Presented by his Nephew, J. Y. Cowlishaw, Esq.

**236. CARNARVON CASTLE.**
*Canvas on Panel 22in.H. 30in.W.*

Presented by Rev. J. G. Chester.

**237. THE RECONCILIATION OF SIR JOSHUA REYNOLDS AND GAINSBOROUGH.** **C. H. LUCY.**
*Signed and dated 1862. Canvas 52in.H. 77in.W.*
*Exhibited in the Royal Academy in 1863.*

Presented by G. S. Taylor, Esq.

For some years before Gainsborough's death these two great painters were estranged, Gainsborough having been deeply offended by Reynolds toasting him, at an Academy dinner, as the first *landscape* painter of the day, and thus entirely ignoring his great position as a portrait painter, in which branch of art some rivalry existed between the two. But in 1788, when Gainsborough felt that he was dying, he sent for Sir Joshua Reynolds, and a reconciliation took place between them.

'' Reynolds bends his dull ear to catch Gainsborough's failing words, and grasps his hand in friendship—the one all benevolence and tenderness, the other all forgiveness.

Gainsborough says :—' His regret at losing life is chiefly his regret at leaving his art.' And his last words were :—' We are all going to heaven and Vandyke is of the company.' '' *See Fulcher's Life of Gainsborough.*

**238. BIRDS, FROM NATURE.** **E. LADELL.**

*Canvas 18in. H. 28in. W.*

Presented by Wm. Turner, Esq. [Museum K. 11-5-75—1.]

**239. HERACLITUS.**

*Canvas 34in. H. 29in. W.*

Presented by Miss H. M. Deakin. [Museum K. 22-7-80.—1A.]

Heraclitus, a philosopher of Ephesus, who flourished about B.C. 513, travelled extensively in his youth, but afterwards he became a complete recluse, and retreated to the mountains, where he lived the life of a hermit. He published a work on *Nature*, which contained his philosophical views. In the picture he is represented as weeping over the sorrows of the world.

**240. LANDSCAPE WITH CATTLE.**

*Canvas 14in. H. 12in. W.*

Presented by Miss H. M. Deakin. [Museum K. 22-7-80—5A.]

**241. DUTCH LANDSCAPE, WITH FIGURES.**

*Canvas 14in. H. 12in. W.*

Presented by Miss H. M. Deakin. [Museum K. 22-7-80—12A.]

**242. GRACE BEFORE MEAT.** **A. H. BURR.**

*Signed and dated 1871. Canvas 30in. H. 24in. W.*

Presented by Robert W. Moore, Esq. [Museum K. 83-4.]

**243. THE BRIGAND'S CAVE.** **MICHELE CAMMARANO.**

*Canvas 164in. H. 123in. W.*

Presented in Memory of Samuel Hanson, Esq. [Museum K. 84–37.]

The scene represents a Brigand's Cave which has been entered by the Italian Military Police, but not before the robbers have made their escape, and only some women and a boy remain. The women have had their hands bound by the soldiers, and the boy is being interrogated by an officer with the evident intention of eliciting from him information as to the whereabouts of the robbers. The trap-door in the floor, partly hidden by an overturned chair and some rubbish, appears to indicate the way the robbers have escaped.

**244. GIPSIES IN A SPANISH CHATEAU.** **F. MEORMANS.**

*Signed and dated 1878. Canvas 37in. H. 29in. W.*

Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-28.]

**245. ABRAHAM ON HIS WAY TO THE SACRIFICE OF ISAAC.** **A. VICKERS.**

*Canvas* 18*in.H.* 24*in.W.*

Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-30.]

A small copy of the original picture (No. 31) in the National Gallery by Gaspar Dughet, called Gaspard Poussin.

**246. LA SOURIS (THE MOUSE).** **M. DE GARAY.**

*Canvas* 15*in.H.* 19*in.W.*

Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-29.]

Two French ladies are greatly alarmed by a mouse running across the floor.

**247. TOILET AVANT LA PROMENADE.** **M. DE GARAY.**

*Canvas* 11*in.H.* 15*in.W.*

Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-31.]

A French lady has just completed her toilet prior to going out for a walk.

**248. DUTCH COURTSHIP.** **H. J. BURGENS.**

*Panel* 9*in.H.* 13*in.W.*

Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-32.]

**249. PYLADES AND ORESTES BROUGHT AS VICTIMS BEFORE IPHIGENIA.** **B. WEST, P.R.A.**

*Canvas* 40*in.H.* 50*in.W.*

Lent by the National Gallery.

Iphigenia entrusted with the care of the temple of Diana at Taurica, was obliged, by the command of Diana, to sacrifice all strangers who came into that country. When Orestes and Pylades came to Taurica and were brought before Iphigenia, she discovered that one of them was her brother. She then conspired with the two friends, who were also cousins, to fly from the barbarous country and carry away the statue of Diana. This enterprise was successfully accomplished.

**249a. THE LAST SUPPER.** **B. WEST, P.R.A.**

*Canvas* 72*in.H.* 108*in.W.*

Lent by the National Gallery.

Painted for George III. in 1784, and presented to the National Gallery in 1828 by George IV.

**249b. PORTRAIT OF A LADY AS HEBE. B. WEST, P.R.A.**

*Canvas* 50*in. H.* 39½*in. W.*

Lent by the National Gallery.

Lady holding a cup resting on a table where an eagle has planted one foot, while the other clasps the cup as it drinks, its wing spread out over the lady's shoulder.

**250. CHRIST APPEARING TO MARY MAGDALEN, AFTER HIS RESURRECTION. W. ETTY, R.A.**

*Millboard* 14½*in. H.* 24¾*in. W.*

Lent by the National Gallery.

**251. THE PHILOSOPHER. HENRY WYATT.**

*Canvas* 30*in. H.* 24*in. W.*

Lent by the National Gallery.

**252. SHOWERY WEATHER, SUNRISE ON THE SEA COAST. F. R. LEE, R.A.**

*Canvas* 34*in. H.* 43*in. W.*

Lent by the National Gallery.

**253. AMORET, AEMYLIA AND PRINCE ARTHUR IN THE COTTAGE OF SCLAUNDER—(Slander). F. R. PICKERSGILL, R.A.**

*Canvas* 23*in. H.* 34½*in. W.*

Lent by the National Gallery.

"Then all that evening, welcoméd with cold
And chearlesse hunger, they together spent;
Yet found no fault, but that the hag did scold
And rayle on them with grudgefull discontent
For lodging there without her owne consent.
Yet they endurèd all with patience milde,
And unto reste themselves all oneley lent,
Regardlesse of that queane so base and wilde,
To be unjustly blamed and bitterly revilde."

—SPENSER, *Faerie Queene*, viii., 28.

**254. THE PARTING OF HERO AND LEANDER. J. M. W. TURNER, R.A.**

*Canvas* 57½*in. H.* 93*in. W.*

Lent by the National Gallery.

A vast palace rises on the rocks to the left of the picture, with a terrace and steps leading to the sea. On the terrace are two figures, one holding torches to Hero and Leander who are parting on the margin of the Hellespont. On the right are

nymphs and cupids disporting themselves in the spray of the breaking waves, near to the rocks. Beyond the turbulent blue waters, a red glow from the rising sun, the half moon seen above in a break of the storm clouded sky, the lunar halo denoting the coming storm.

Leander, deeply in love with Hero, a priestess of Venus at Sestos, used to swim to her across the Hellespont from Abydos, and was drowned one tempestuous night.

"The morning came too soon, with crimsoned blush
Chiding the tardy night and Cynthia's warning beam ;
But love yet lingers on the terraced steep,
Upheld young Hymen's torch and failing lamp,
The token of departure never to return—
Wild dash'd the Hellespont its straited surge,
And on the raised spray appeared Leander's fate."

**254a. WHALERS ENTANGLED IN ICE.—BOILING BLUBBER.**
**J. M. W. TURNER, R.A.**

*Canvas* 35½*in.H.* 47*in.W.*

Lent by the National Gallery.

**255. A VIEW OF PAUL'S WHARF, THAMES. J. A. SLEAP.**

*Water Colour, circular,* 15*in. diam.*

Lent by the National Gallery.

**256. JOHN FOX, OF DORE, B. 1772, D. 1879.**
**SIR F. CHANTREY, R.A.**

*Canvas* 24*in.H.* 21*in.W.*

Presented by Mrs. Sarah Sellars. [Museum K. 87-4.]

**257. EBENEZER RHODES (Author of "PEAK SCENERY")**
**SIR F. CHANTREY, R.A.**

*Canvas* 24*in.H.* 21*in.W.*

Presented by W. Mitchell Eadon, Esq. [Museum K. 87-2.]

**258. RICHMOND, YORKSHIRE. E. STIRLING HOWARD.**

*Signed and dated* 1865. *Water Colour* 11½*in.H.* 19*in.W.*

Presented by Mrs. Wall.

**259. PONTEFRACT CHURCH IN 1810.**
**DR. ROWLAND HIBBARD, M.A.**

*Water Colour* 5½*in.H.* 8*in.W.*

Presented by John Hibbard, Esq.

**260. WORTLEY HALL.** **DR. ROWLAND HIBBARD, M.A.**
*Water Colour* 5¼*in.H.* 8*in.W.*
Presented by John Hibbard, Esq.

**261. MARKET VIEW IN ALGIERS.** **L. TESSON.**
*Signed and dated* 1865. *Water Colour* 20½*in.H.* 15½*in.W.*
Presented by R. W. Moore, Esq. [Museum K. 83-6.]

**262. OFF CAPE CLEAR, Co. CORK.** **JOHN FAULKNER.**
*Water Colour* 18*in.H.* 30*in.W.*
Bequeathed by Thomas Heiffor, Esq. [Museum K. 86-33.]

**264. TO THE DEATH.**
*Artist's Proof* 18½*in.H.* 25½*in.W.*
Engraved by Arthur Turrell from the original picture by John Pettie in the Mappin Art Gallery, and published by Arthur Lucas, London, March, 1891. (See 58.)

**265. UNDINE.** **W. CALDER MARSHALL, R.A.**
*Original Plaster Model.*
Presented by the Sculptor.

**266. THE PRODIGAL SON.** **W. C. MARSHALL, R.A.**
*Original Plaster Model.*
Presented by the Sculptor.

**267. RT. HON. A. J. MUNDELLA, M.P.**
**SIR J. EDGAR BOEHM, R.A.**
*Plaster Bust.*

**268. SAMUEL ROBERTS, OF SHEFFIELD.** **THEO. SMITH.**
*Marble Bust.*

**269. CUPID STUNG BY A BEE.** **R. GLASSBY.**
*Marble.*

**270. VULCAN.** **M. RAGGI.**
*Plaster.*
Presented by M. Raggi.
This is the original Model for the Bronze Figure on the Sheffield Town Hall.

**271. SPRING-TIME, ITALY.** **E. DUBUFE.**
*Canvas* 45*in.H.* 56*in.W.*
*Signed and dated* 1872.
Presented by the Rt. Hon. A. J. Mundella, M.P.

272. THE CRUCIFIXION. H. C. SELOUS.

*Canvas 96in. H. 166in. W.*

Presented by his daughters, Miss Jane P. Selous, and Miss Emily E. Selous.

The artist has presented his subject as a whole, embracing the accessories to the greatest incident in the history of Christianity. A long ray of bright light streams from a rifted cloud, behind which the sun stands yet high, it being a little past the ninth hour of the day, and falls upon Jesus, who since the third hour had hung upon the Cross. The dense clouds, which brought "a darkness over the land" at the sixth hour, now creep off the sky. At a short distance from the Cross is a group of women, who bend before it, and to the left of these are some of the restless population of the city, who fling stones and quarrel amongst themselves. Nearer to the front is a dense crowd of the people driven back by threats and blows from the Roman soldiery. The great sweep of the architectural background has an axis at the Cross, the walls recede behind it to the gate of the corner, and advance again to meet the Gate of Judgment, proceeding onwards to the angle of the fortifications, near which the labourers are at work upon the walls, building and repairing.

Extending along the front of the picture is a line of a hundred or more figures expressing divers incidents. Right in the centre, clothed in golden armour, and riding upon a white horse, is Herod Antipas, Governor of Judæa, ordering the crowd to be dispersed. Close to him, and towards the right hand, is the mounted Centurion, whose servant Jesus restored to life. He is commanding gentle treatment for the swooning mother of Christ, introduced near the front, attended by St. John, Mary Magdalene, Martha, and other friends. In the foreground is seen, kneeling and wringing her hands, the woman whom Christ pardoned with the words, "Go, and sin no more!" She wears a dress of yellow and purple. In front of these kneels a Nubian woman, offering water from a jar to revive Virgin Mary. Near this group is Joseph of Arimathea, offering to a horseman money to redeem the body of the Saviour for burial in his own new tomb. In front of him is a group composed of those who have taken part in the Crucifixion itself; the soldiers, executioners, lictors, and others of that class. The first are wrangling for the garment without a seam; one holds out the dice jeeringly to another, who complains of the lot going against him, and is about to strike his taunting companion with his fist. Near these are the executioner and his assistants who bear the instruments of torture and death. One carries a ladder, nails in a basket, and a hammer; the ropes are cast about his shoulders, and there is blood upon his shirt. Close to this group, still further to the right, are two of

the false witnesses, kneeling, with writing materials in their hands, as if taking notes of what goes on. A wondering crowd is gathered about Veronica, as she displays the handkerchief which Christ gave to her after passing it over His own features, when she demanded of Him some token of remembrance. Filling up the remainder of the canvas to the right is a gathering of Christ's followers, apostles, disciples, &c. Behind the first line of figures on this right hand side of the picture is the Centurion who was converted to Christianity when he "saw the earthquake and those things that were done," his comrades of the legion round about him mocking and deriding him. Going now to the left of the picture from Herod on the white horse, there are two priests disputing about the application of the Law to the case of Jesus, and further on, a false prophet, wild and imperfectly clad, haranguing the mob. Near to him are a Hebrew and an Egyptian merchant, both seated upon their camels, eagerly chaffering upon a matter of trade. In front of these a boy has taken a doll from a little girl, and therewith mimics the terrible scene that has just passed before his eyes, having crucified the toy. In the next group, extending to the extreme left, the artist has typified the parables of our Saviour, the figures representing "Lazarus and Dives," "The Prodigal Son," "The Widow who bestowed her mite," "The Labourer in the Vineyard," and a personation of "the turning water into wine" at Cana in Galilee. This completes the mass of figures filling the foreground of the picture. Behind are the buildings of Jerusalem. Of these the Gate of Benjamin between two towers is on the left; next to it a little lower down is the dome-shaped roof of Alexander's monument. The tall arcade is Herod's Amphitheatre, capable of holding 80,000 persons. The long lines of buildings with parallel walls that stretch nearly from the Amphitheatre to where a gateway spans the street —(the gateway being the arch now styled that of Ecce Homo, where Pilate is said to have presented the scourged Saviour to the people, and the street, the Via Dolorosa, or Road of Suffering, traversed by Christ, between the Castle of Antonio and Calvary) is the Chariot and Horse race-course—the Hippodrome. A little more to the right in the distant wall of the city, is the Gate of St. Stephen, or Sheep Gate, where the first martyr underwent his sentence. The tall mass of solid stone walls, seen above the Arch of Ecce Homo, is the Tower of Antonio. The Hill that stretches behind all this, is the Mount of Olives—on its lower portion is the Garden of Gethsemane, near St. Stephen's Gate. Perched upon the levelled summit of Mount Moriah, and encircled by its cloisters, is the Temple with all its splendid towers and chambers, much as Herod the Great built it. Lower down is the grand entrance to the Temple, and the bridge below it—also the work of Herod—connecting Mount Moriah with Mount Zion, by crossing the ravine, or cleft, between them. Near this is the High Gate, or

Miph-Kad, where Jeremiah was tortured. Close to the entrance of the Temple is the Armoury of David. The tower that rises up against the distant landscape, and looks down the valley, is the Tower of Ophel, built originally by Manasseh, or by Jotham. Right up this valley, a pale gleam of light falls upon the water of the Dead Sea, which, in very clear weather, although (as the crow flies) about twenty-five miles off, may be discerned through that pure atmosphere, from the high places of Jerusalem. Beyond it are the Mountains of Moab, grey in the distance. More to the right still, and lower down, is a tower, denominated by Herod the Great, its builder, the Tower of Mariamne, after his unhappy wife. Then appear the Towers of Hippicus and of Phasaëlus. The last, that nearest to Mariamne's Tower, named after Herod's brother, the former after his dear friend who was slain in war. The height of the Tower of Phasaëlus was one hundred and twenty feet. It was the tallest building in all Jerusalem, and, like its companion towers, was formed of enormous stones, so skillfully joined together that their junctures could not be seen. The gate below the Tower of Mariamne is the Corner Gate, which was one of the boundaries set by the Lord for the extent of Jerusalem within which there should be "no more utter destruction." Before the wall, and below the Tower of Phasaëlus, is the Pool of Hezekiah. Almost against the margin of the picture is the Tomb of David. Above all this mass of buildings rises the Hill of Evil Counsel; so called because here is said to have stood the country house of Caiaphas, the High Priest, wherein, tradition reports, the bargain with Judas for our Saviour's betrayal was completed.

**273. EDWARD LAW.** **FRANK STONE, A.R.A.**

*Canvas 24in. H. 20in. W.*

Presented by Joseph Law, Esq., M.D.

This portrait was painted by Frank Stone while on a brief visit to Edward Law, Sculptor, in Sheffield, who at the same time modelled a bust of Mr. Stone.

**274. THE FLAG OF TRUCE.**

*Artist's Proof 30½in. H. 24in. W.*

Engraved by Arthur Turrell, from the original picture by John Pettie, R.A., in the Mappin Art Gallery, and published by Arthur Lucas, London. (See 145.)

**275. PLAYMATES.** **ST. GEORGE HARE.**

*Pastel 35in. H. 49in. W.*

Presented by the Proprietors of the "Sheffield Weekly Telegraph."

276. **ARIEL.** **W. CALDER MARSHALL, R.A.**

*Plaster Figure.*

Presented by H. Calder Marshall.

277. **CONCEALMENT OF THE FUGITIVES BY ALICE LISLE, AFTER THE BATTLE OF SEDGEMOOR IN THE REIGN OF JAMES II.** Original design for the fresco in the Houses of Parliament. **E. M. WARD, R.A.**

*Canvas* 80½*in.H.* 89*in.W.*

*Exhibited in the Royal Academy in* 1858.

Presented by Sir Frederick T. Mappin, Bart., M.P.

"John Hickes, a non-conformist divine, and Richard Nelthorpe, a lawyer, who had been outlawed for his share in the Rye House Plot, had sought refuge at the house of Alice, widow of John Lisle. . . . . The same womanly kindness which had led her to befriend the Royalists in their time of trouble, would not suffer her to refuse a meal and a hiding place to the wretched men who now entreated her to protect them. She took them into her house, set meat and drink before them, and showed them where they might take rest. The next morning her dwelling was surrounded by soldiers. Strict search was made. Hickes was found concealed in the malt-house, and Nelthorpe in the chimney."—Vide Lord Macaulay's "History of England."

278. **THE PROCESSION TO CALVARY—CHRIST FALLING UNDER THE WEIGHT OF THE CROSS.** **G. PAPPERITZ.**

*Signed and dated* 1885. *Canvas* 94*in.H.* 163*in.W.*

Presented by Sir Frederick T. Mappin, Bart., M.P.

279. **TO VERSAILLES! AN INCIDENT IN THE FRENCH REVOLUTION, 1789.** **VAL. C. PRINCEP, R.A.**

*Canvas* 96*in.H.* 143*in.W.*

*Exhibited in the Royal Academy in* 1894.

Presented by Sir Frederick T. Mappin, Bart., M.P.

An incident of the earlier days of the French Revolution, when the women armed themselves with various implements, and set out from Paris to Versailles where the National Assembly and Court were held. The mounted gun and arms were taken from the Hotel de Ville. Carlyle thus describes the scene in his "History of the French Revolution":—"To

Versailles! All women gather and go. Robust dames of the Halle, slim mantua-makers, assiduous, risen with the dawn; ancient virginity tripping to matins; the housemaid with early broom; all must go. No carriage lady, were it with never such hysterics, but must dismount in the mud roads, in her silk shoes, and walk."

**280. LILITH LEAVING THE GARDEN OF EDEN.** **W. CALDER MARSHALL, R.A.**

*Plaster Figure.*

*Exhibited in the Royal Academy in* 1889.

Presented by H. Calder Marshall.

"Lilith, Adam's first wife, jealous of Eve, by aid of the serpent tempts her, then leaves the Garden with the serpent. She afterwards becomes the mother of the demons."—*Legend of the Rabbins.*

**281. RETURNED FROM THE WARS.** **W. C. SYMONS.**

*Canvas 72in.H. 54in.W.*

Presented by John Eadon, Esq.

The scene is in the Barrack room of the 1st Life Guards at Chelsea, where the men are preparing to celebrate Christmas. Some are putting up decorations, amongst which the word "Waterloo" is prominent. The group in the foreground consists of a returned wounded trooper, who, with his arm in a sling, is describing a hand-to-hand fight in which he received his wound, making with his pipe the "head guard." Other troopers are listening, one of whom has just come in from duty in Queen's Guard uniform. It is a little bit of real barrack life, as witnessed by the artist. The men are all portraits. Some of them fought at Tel-el-Kebir, which is also noted in the decorations.

**282. THE FARNESE BULL.**

*Reproduction in Bronze.*

The original in the Naples Museum is hewn out of a single block of marble, and was discovered in 1547 in the Baths of Caracalla at Rome, and set up in the Palazzo Farnese, being removed to Naples in 1786. It is supposed to be the work of the brothers Apollonius and Tauriscus, of the Rhodian School, which flourished in the third Century, B.C.

It represents the two sons of Antiope, Amphion and Zethus, avenging the wrongs of their mother by binding Dirce, who had treated her with the greatest cruelty for many years, to the horns of a wild bull. Antiope in the background exhorts them to forgiveness.

Presented by Philip H. Ashberry, Esq.

**283. MOORLAND CATTLE, HIGGAR TOR, FOX HOUSE, NEAR SHEFFIELD.** **W. H. PIGOTT.**

*Signed. Water Colour 20in.H. 38in.W.*

**284. PITY! OH THE PITY.** **W. OLIVER.**

*Signed* 1883. *Canvas 24in.H. 18in.W.*

Bequeathed by Thomas Waterhouse, Esq.

**285. AT THE WELL.** **W. OLIVER.**

*Signed* 1885. *Canvas 26in.H. 19½in.W.*

Bequeathed by Thomas Waterhouse, Esq.

**286. A SPANISH LADY.** **W. OLIVER.**

Portrait of the artist's wife.

*Initialed and dated* 1880. *Canvas 36in.H. 24½in.W.*

Bequeathed by Thomas Waterhouse, Esq.

**287. RED RIDING HOOD.** **W. OLIVER.**

*Signed* 1866. *Canvas 36in.H. 27½in.W.*

Bequeathed by Thomas Waterhouse, Esq.

**288. CALAIS OLD PIER.** **J. J. WILSON.**

*Signed* 1850. *Canvas 24in.H. 43½in.W.*

Bequeathed by Thomas Waterhouse, Esq.

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The Etchings and Engravings numbered 289 to 321 have been presented by C. D. PETTINGER, Esq., in commemoration of the Coronation of King Edward VII.

**289. STIRLING CASTLE.**

Original Etching by **DAVID LAW.**

*11in.H. 16in.W*

**290. THE QUESTION.**

From the Picture by **MARCUS STONE, R.A.**

*13¼in.H. 10¼in.W.*

Engraved in Mezzotint by NORMAN HIRST.

**291. LADY SLIGO.**

From the Original Painting by **GEORGE ROMNEY.**

*14¼in.H. 13¼in.W.* (Oval).

Engraved in Mezzotint by GERALD ROBINSON.

This is a portrait of Catterina Louisa, first Marchioness of Sligo

292. **A CORNER OF OLD ENGLAND.**
From the Painting by **C. E. JOHNSON, R.I.**

18¼*in.H.* 27½*in.W.*

Etched by A. BRUNET-DEBAINES.

293. **THE SWAN INN, PANGBOURNE.**
Original Etching by **DAVID LAW.**

8*in.H.* 12*in.W.*

This subject forms one of the series by David Law of views of favourite boating resorts on the Upper Thames.

294. **BRACKLINN BRIDGE.**
Original Etching by **DAVID LAW.**

16*in.H.* 11*in.W.*

A representation of the beauty of the Highlands of Western Scotland during the Autumn.

295. **THE HERO'S TARGE, GLENFINLAS.**
Original Etching by **DAVID LAW.**

11*in.H.* 16*in.W.*

"That huge cliff, whose ample verge,
Tradition calls the hero's targe."

296. **THE BRIG O'TURK.**
Original Etching by **DAVID LAW.**

11*in.H.* 16*in.W.*

"When the Brig o'Turk was won
The headmost horseman road alone."

297. **COILANTOGLE FORD.**
Original Etching by **DAVID LAW.**

11*in.H.* 16*in.W.*

298. **THOUGHTS.**
From the Painting by **MARCUS STONE, R.A.**

13½*in.H.* 10*in.W.*

Engraved in Mezzotint by E. GILBERT HESTER.
This forms a companion to "The Question," by the same artist (No. 290).

**299. THE PARSON'S DAUGHTER.**
From the Original Picture by **GEORGE ROMNEY, R.A.** in the National Gallery. 14¼*in.H.* 13¼*in.W.* (Oval).
Engraved in Mezzotint by GERALD ROBINSON

**300. IN THE VALLEY OF DESOLATION.**
From the Painting by **CECIL LAWSON.**
14⅜*in.H.* 18½*in.W.*
Etched by DAVID LAW.

Cecil Lawson painted this picture for Mr. Mason's Gallery at Bingley in the Autumn of 1880, and it was first exhibited at the Grosvenor Gallery in the following year. It represents a scene in the neighbourhood of Wharfedale, Yorkshire. As a "remarque" Mr. Law has scratched a head of Cecil Lawson, the artist.

**301. THE WINDMILL.**
From the Painting by **JOHN LINNELL** in the National Gallery.
14¼*in.H.* 18*in.W.*
Etched by DAVID LAW.

**302. HARROW-ON-THE-HILL.**
Original Etching by **DAVID LAW.**
11¾*in.H.* 18*in.W.*
Showing the Church, School Buildings, &c.

**303. A PASSING CLOUD.**
From the Painting by **MARCUS STONE, R.A.**
18½*in.H.* 29*in.W.*
Engraved in Mezzotint by E. GILBERT HESTER.

The scene is in a garden, a lady and her lover being the subject. They have had a tiff. The lady has left her lover seated at a table in pensive mood, looking very much as if he were suffering from a fit of the sulks, while she, already repentant, walks away.

**304. WESTMINSTER ABBEY.**
Etching by **MONS. DELAUNEY.**
24¼*in.H.* 19¼*in.W.*

**305. A LITTLE FLIRT.**
From the Painting by **J. HAYNES WILLIAMS.**
20*in.H.* 15¼*in.W.*
Engraved by E. GILBERT HESTER.

The scene is a ball room, or rather its vestibule, where a lively girl in a satin dress sits on a couch and laughingly teases her lover, who stands by her side in a diffident attitude looking both vexed and piqued.

**306. THE PASS OF ACHRAY.**

Original Etching by **DAVID LAW.**

11*in.H.* 16*in.W.*

"In the deep Trossachs wildest Nook."

**307. THE FIRST LOVE LETTER.**

From the Painting by **MARCUS STONE, R.A.**

17⅞*in.H.* 29⅛*in.W.*

Engraved in Mezzotint by E. GILBERT HESTER.

The young girl has got her first love letter, and is reading it to a friend of whose sympathy she feels sure and on whose experience she can rely. Both are seated at a rustic round table under the shade of trees, and beyond them can be seen the terraces and walks of the garden.

**308. THE LADY OF THE WOODS.**

From the Painting by **JOHN MACWHIRTER, R.A.**

22½*in.H.* 15¼*in.W.*

Engraved in line by JOHN SADDLER.

**309. LORD OF THE GLEN.**

From the Painting by **JOHN MACWHIRTER, R.A.**

22½*in.H.* 15¼*in.W.*

Engraved in line by E. P. BRANDARD and ARTHUR WILLMORE.

The scene of "The Lady of the Woods," stands near Loch Katrine, Perthshire, and that of the "Lord of the Glen" in the neighbourhood of Loch Maree, Ross-shire.

**310. THISBE.**

From the Painting by **EDWIN LONG, R.A.**

17¾*in.H.* 10*in.W.*

Engraved in line by Mons. G. BERTINOT, Membre de l'Institut de France.

"An envious wall the Babylonian maid,
From Pyramus, her gentle lover, stayed,
Yet here a tiny clink none else had seen,
Sufficed to bear Love's messages between,
They kissed its stony mouth like lovers true
But neither side would let the kisses through."
Ovid Met. 4, 55, seq.

The type the painter has chosen is that of a high-born Oriental, and his sitter on this occasion was a Castemerian Princess, Her Highness the Princess Helen Rhundir Singh of Kuppoorthalla.

**311. ALETHE.**

Attendant of the sacred Ibis in the great temple of Isis at Memphis.

From the Painting by **EDWIN LONG, R.A.**
22*in.H.* 13¾*in.W.*

Engraved by E. GILBERT HESTER.

Alethe, the beautiful young priestess beloved by Alciphron and the heroine of Moore's poem of "The Epicurean," suffered martyrdom at the hands of Orcus, High Priest of Memphis, for embracing Christianity, circa. 255 A.D.

**312. A HARROW GIPSY.**

From the Painting by **GEORGE ROMNEY, R.A.**
11½*in.H.* 9¼*in.W.*

Engraved in Mezzotint by Miss E. E. MILNER.

The picture was exhibited in the "Old Masters" Exhibition, Royal Academy, 1894, and was not engraved before then. The picture is unfinished, but Miss Milner has mezzotinted the plate with great skill, softness and fidelity.

**313. MRS. WHATMAN.**

From the Painting by **GEORGE ROMNEY, R.A.**
11½*in.H.* 9¼*in.W.*

Engraved in Mezzotint by Miss E. GULLAND.

**314. THE ENTRANCE TO THE TROSSACHS.**

Original Etching by **DAVID LAW.**
11*in.H.* 16*in.W.*

"As when the setting sun has given
Ten thousand hues to summer even."

**315. A PEACEMAKER.**

From the Painting by **MARCUS STONE, R.A.**
17½*in.H.* 29*in.W.*

Engraved by E. GILBERT HESTER.

A couple of lovers have quarrelled, and a reconciliation is about to be effected by a young sister. The peacemaker coaxingly takes the arm of the petulant girl, and is about to lead her back to her affianced, who stands a little way off half inclined to quit the scene.

**316. "HE BEARS HIS BLUSHING HONOURS THICK UPON HIM."**

From the Painting by **W. H. TROOD.**

Etched by C. O. MURRAY. 14⅝*in.H.* 10¾*in.W.*

An Artist proof upon Japan paper.

317. **MARGARETTE.**
From the Painting by **SIR THOMAS LAWRENCE, P.R.A.**
*22⅜in.H. 17¾in.W.*
Engraved in Mezzotint by E. GILBERT HESTER.

318. **A WELCOME FOOTSTEP.**
From the Painting by **MARCUS STONE, R.A.**
*25in.H. 14½in.W.*
Engraved in Mezzotint by E. GILBERT HESTER.
The original of this painting is in the possession of Mr. James Murray, M.P., Glenburnie Park, Aberdeen.

319. **BEATRICE.** From the Painting by **W. E. MILLER.**
*19¾in.H. 16¾in.W.*
Engraved in Mezzotint by Mrs. M. CORMACK.
"Such eyes were in her head
And such grace and power."

320. **THE LITTLE FORTUNE TELLER.**
From the Painting by **SIR JOSHUA REYNOLDS, P.R.A.**
*22½in.H. 17in.W.*
Engraved in Mezzotint by R. S. CLOUSTON.

321. **THE PASS OF BEAL-NAM-BOO.**
Original Etching by **DAVID LAW.**
*11in.H. 16in.W.*

322. **JEPHTHAH'S DAUGHTER: The Last Day of Mourning.**
**H. N. O'NEIL, A.R.A.**
*Signed and dated* 1849. *Canvas 54in.H. 72½in.W.*
Presented by Sir Frederick T. Mappin, Bart.
"And when the two months had expired she returned to her father, and he did to her according as he had vowed."
—Judges, chap. xi.

323. **ROCHE ABBEY, YORKSHIRE, 1768.**
**PAUL SANDBY, R.A.**
*Water Colour 15in.H. 19in.W.*
Bequeathed by W. A. Sandby.

324. **LANDSCAPE, WITH CASTLE AND WATERFALL.**
**PAUL SANDBY, R.A.**
*Water Colour 8½in.H. 11⅛in.W.*
Bequeathed by W. A. Sandby.

**325. MIDDLEHAM CASTLE, YORKSHIRE, 1770.**
**PAUL SANDBY, R.A.**
*Water Colour* 11¾*in.H.* 18¾*in.W.*
Bequeathed by W. A. Sandby.

**326. KING JOHN'S PALACE AT ELTHAM.**
**PAUL SANDBY, R.A.**
*Water Colour* 11⅛*in.H.* 17⅞*in.W.*
Bequeathed by W. A. Sandby.

**327. LANDSCAPE.** **PAUL SANDBY, R.A.**
*Water Colour* 13*in.H.* 20*in.W.*
Bequeathed by W. A. Sandby.

**328. RIVER SCENE.** **PAUL SANDBY, R.A.**
*Water Colour* 11*in.H.* 15½*in.W.*
Bequeathed by W. A. Sandby.

**329. FORT ROUGE, CALAIS.**
From the Painting by **CLARKSON STANFIELD, R.A.**
*Coloured Engraving* 13*in.H.* 10*in.W.*
Presented by W. H. Booth.

**330. AN OFFERING TO MARS.**
**PIETER BREUGHEL, the younger.**
*On Metal* 21*in.H.* 29*in.W.*
Presented by W. Mercer.

**331. SCENE FROM "THE BRIDE OF LAMMERMOOR."**
**W. P. FRITH, R.A.**
*Canvas* 17½*in.H.* 13½*in.W.*
Bequeathed by H. Herbert Andrew.

"Lucy returned the scornful glance of her lover with a gaze, from which perception seemed to have been banished; yet she seemed partly to have understood his meaning, for she raised her hands as if to undo a blue ribbon which she wore around her neck. She was unable to accomplish her purpose, but Lady Ashton cut the ribbon asunder, and detached the broken piece of gold, which Miss Ashton had till then worn concealed in her bosom; the written counterpart of the lovers' engagement she for some time had had in her own possession. With a haughty courtesy she delivered both to Ravenswood, who was much softened when he took the piece of gold."—*Scott.*

332. LATHKILL DALE, DERBYSHIRE. YEEND KING.
*Canvas* 13½*in.H.* 20½*in.W.*
Bequeathed by H. Herbert Andrew.

333. FIRELIGHT REVERIES. FRANCIS C. JONES.
*Canvas* 26*in.H.* 27¼*in.W.*
Bequeathed by H. Herbert Andrew.

334. WINTER SCENE: SHEEP. ERNST MEFFSNER.
*Canvas* 26*in.H.* 40*in.W.*
Bequeathed by H. Herbert Andrew.

335. THE LETTER. W. OLIVER.
*Canvas* 36*in.H.* 28*in.W.*
Bequeathed by H. Herbert Andrew.

336. AMERICAN RIVER SCENE. R. W. van BOSKERCK.
*Canvas* 20*in.H.* 30*in.W.*
Bequeathed by H. Herbert Andrew.

337. WAITING FOR THE KING'S FAVOURITE.
LASLETT J. POTT.
*Signed and dated* 1877. *Canvas* 36*in.H.* 60*in.W.*
Bequeathed by H. Herbert Andrew.

338. THE CONNOISSEURS. HOWARD HELMICK.
*Canvas* 24*in.H.* 20*in.W.*
Bequeathed by H. Herbert Andrew.

339. THE LAST GLEAM: VIEW NEAR WORCESTER.
B. W. LEADER, R.A.
*Signed and dated* 1871. *Canvas* 41½*in.H.* 59*in.W.*
Bequeathed by H. Herbert Andrew.

340. THE GIRL AT THE WELL. ANTONIO PAOLETTI
*Panel* 18*in.H.* 12*in.W.*
Bequeathed by H. Herbert Andrew.

341. THE SINGING LESSON. A. LUDOVICI.
*Canvas* 28*in.H.* 46*in.W.*
Bequeathed by H. Herbert Andrew.

342. **THE TOILET.** **S. LEWIN.**
*Signed and dated* 1889. *Panel* 12½*in.H.* 9½*in.W*
Bequeathed by H. Herbert Andrew.

343. **A LADY.** **W. OLIVER.**
*Canvas* 13*in.H.* 9¾*in.W.*
Bequeathed by H. Herbert Andrew.

344. **THE GIPSY.** **W. OLIVER.**
*Canvas* 13*in.H.* 10*in.W.*
Bequeathed by H. Herbert Andrew.

345. **LANDSCAPE—SUNSET: NEAR CANTERBURY.**
**D. SHERRIN.**
*Canvas* 19½*in.H.* 39½*in.W.*
Bequeathed by H. Herbert Andrew.

346. **FORTY WINKS.** **S. LEWIN.**
*Signed and dated* 1888. *Panel* 24*in.H.* 18*in.W.*
Bequeathed by H. Herbert Andrew.

347. **THE GOSSIPS.** **HOWARD HELMICK.**
*Signed and dated* 1877. *Canvas* 18*in.H.* 22*in.W.*
Bequeathed by H. Herbert Andrew.

348. **A BREEZY MORN, GLEN MASSAN, ARGYLESHIRE.**
**W. WATSON.**
*Signed and dated* 1894. *Canvas* 23½*in.H.* 35½*in.W.*
Bequeathed by H. Herbert Andrew.

349. **THE DUNMOW FLITCH.** **R. HILLINGFORD.**
*Canvas* 17½*in.H.* 24*in.W.*
Bequeathed by H. Herbert Andrew.

350. **SCENE FROM "THE LAY OF THE LAST MINSTREL."**
**R. BEAVIS.**
*Signed and dated* 1864-70. *Canvas* 30*in.H.* 48*in.W.*
Bequeathed by H. Herbert Andrew.

"The Ladye of Branksome gathered a band
Of the best that would ride at her command,
The Trysting place was Newark Lee"—*Scott.*

351. **ON THE RIVER SEVERN.** **B. W. LEADER, R.A.**
*Signed and dated* 1897. *Canvas* 12*in.H.* 18*in.W.*
Bequeathed by H. Herbert Andrew.

**352. A RHODE ISLAND RIVER.** **R. W. van BOSKERCK.**
*Canvas* 44½*in.H.* 65*in.W.*
Bequeathed by H. Herbert Andrew.

**353. PLACE DE LA CONSTITUCION A JEAN, SPAIN.**
**F. BOSSUET.**
*Signed and dated* 1880. *Canvas* 36½*in.H.* 58½*in.W.*
Bequeathed by H. Herbert Andrew.

**354. SPORT.** **G. JACQUET.**
*Panel* 12½*in.H.* 8¼*in.W.*
Bequeathed by H. Herbert Andrew.

**355. MUSIC.** **G. JACQUET.**
*Panel* 12½*in.H.* 9½*in.W.*
Bequeathed by H. Herbert Andrew.

**356. GOOD NEWS.** **G. JACQUET.**
*Panel* 12½*in.H.* 9½*in.W.*
Bequeathed by H. Herbert Andrew.

**357. THE QUEEN AND HER MARIES.** **G. G. KILBURNE.**
*Water Colour* 12*in.H.* 15*in.W.*
Bequeathed by H. Herbert Andrew.
The personal attendants of Mary Queen of Scots were all named Mary, hence the title.

**358. COAST SCENE.** **T. B. HARDY.**
*Signed and dated* 1879. *Water Colour* 12*in.H.* 20*in.W.*
Bequeathed by H. Herbert Andrew.

**359. SIR PETER LELY PAINTING THE PORTRAIT OF MARY OF MODENA.** **G. G. KILBURNE.**
*Initialed and dated* 1874. *Water Colour* 8½*in.H.* 13*in.W.*
Bequeathed by H. Herbert Andrew.

**360. EDWINSTOWE, NOTTS.** **FRANK SALTFLEET.**
*Signed and dated* 1888. *Water Colour* 13½*in.H.* 20*in.W.*
Bequeathed by H. Herbert Andrew.

**361. OFF BOULOGNE.** **T. B. HARDY.**
*Signed and dated* 1878. *Water Colour* 16¼*in.H.* 28*in.W.*
Bequeathed by H. Herbert Andrew.

**362. LINCOLN.** **FRANK SALTFLEET.**
*Signed and dated* 1888. *Water Colour* 14*in.H.* 21*in.W.*
Bequeathed by H. Herbert Andrew.

**363. PEASANT, WITH CATTLE.** **R. BEAVIS.**
*Signed and dated* 1864. *Water Colour* 18¼*in.H.* 24¼*in.W.*
Bequeathed by H. Herbert Andrew.

**364. THE MOUTH OF THE HARBOUR.** **T. B. HARDY.**
*Water Colour* 9*in.H.* 22*in.W.*
Bequeathed by H. Herbert Andrew.

**365. OFF THE MUMBLES, near SWANSEA.** **T. B. HARDY.**
*Water Colour* 28*in.H.* 41*in.W.*
Bequeathed by H. Herbert Andrew.

**366. NEAR TORQUAY.** **T. B. HARDY.**
*Signed and dated* 1895. *Water Colour* 28*in.H.* 41*in.W.*
Bequeathed by H. Herbert Andrew.

**367. RIVER AND WINDMILL.** Etched by **W. H. SHELTON** from the picture by **R. W. van BOSKERCK.**
*Etching* 12*in.H.* 20*in.W.*
Bequeathed by H. Herbert Andrew.

**368. THE ALCHYMIST.** **HOWARD HELMICK.**
*Signed and dated* 1883. *Canvas* 20*in.H.* 24*in.W.*
Presented by Mrs. E. G. Wragg.

**369. SIR FREDERICK THORPE MAPPIN, Bart.**
**WILLIS EADON.**
*Water Colour* 13½*in.H.* 9½*in.W.*
Presented by Councillor F. A. Kelley, J.P.

**370. PORTRAIT OF THE ARTIST.**
**SIR FRANCIS CHANTREY, R.A.**
*Canvas* 16½*in.H.* 14½*in.W.*
Bequeathed by Mrs. Wm. Smith.

**371. THE FORD.** **T. CRESWICK, R.A.**
*Canvas* 21*in.H.* 28½*in.W.*
Bequeathed by H. C. Brunning.

372. SIR FREDERICK THORPE MAPPIN, Bart., M.P.
W. W. OULESS, R.A.

*Signed and dated* 1892. *Canvas* 50*in.H.* 40*in.W.*

"In grateful recognition of the many valuable services rendered by him this portrait of Sir Frederick Thorpe Mappin, Bart., M.P., was presented to his native town of Sheffield by his fellow townsmen."

373. FALLS NEAR PONT-Y-CEFN, NORTH WALES.
JAMES POOLE.

*Canvas* 14*in.H.* 20¾*in.W.*

Bequeathed by William Lavers.

374. CLOGWYN MAWR, NEAR CAPEL CURIG.
JAMES POOLE.

*Canvas* 26*in.H.* 36*in.W.*

Bequeathed by William Lavers.

375. LAGO MAGGIORE. JAMES POOLE.

*Water Colour* 5¼*in.H.* 9½*in.W.*

Bequeathed by William Lavers.

376. VIEW OF BLABBIN MOUNTAIN, FROM SHORE OF LOCH SLAPIN, ISLE OF SKYE. JAMES POOLE.

*Signed and dated* 1866. *Water Colour* 14½*in.H.* 23½*in.W.*

Bequeathed by William Lavers.

377. THE WOMEN AT THE SEPULCHRE.
GEORGE JONES, R.A.

*Sepia Drawing.* 18½*in.H.* 14½*in.W.*

Presented by Miss J. Keightley.

378. THE DAY OF JUDGMENT. GEORGE JONES, R.A.

*Initialed "G. J.* 1867." *Sepia Drawing.* 9½*in.H.* 12*in.W.*

Presented by Miss J. Keightley.

"And there shall be signs in the sun, and in the moon, and in the stars; and upon the earth distress of nations, with perplexity; the sea and the waves roaring;

Men's hearts failing them for fear, and for looking after those things which are coming on the earth: for the powers of heaven shall be shaken." 21*st St. Luke,* 25, 26 *verses.*

379. THE PASSAGE OF THE RED SEA. GEORGE JONES, R.A.
*Sepia Drawing* 9*in.H.* 12*in.W.*
Presented by Miss J. Keightley.

380. THE PEOPLE LEAVING ROME DURING THE CONFLAGRATION OF THE CITY IN THE REIGN OF NERO. GEORGE JONES, R.A.
*Brown Sepia Drawing* 9*in.H.* 12½*in.W.*
Presented by Miss J. Keightley.

381. THE DROWNING OF AGRIPPINA. GEORGE JONES, R.A.
*Signed and dated* 1837. *Sepia Drawing* 8¼*in.H.* 11½*in.W.*
Presented by Miss J. Keightley.

382. THE PUNISHMENT OF LOKE. GEORGE JONES, R.A.
*Signed. Sepia Drawing* 14½*in.H.* 12*in.W.*
Presented by Miss J. Keightley.
Norse Mythology Edda 21, Table 224.

383. THE ENTOMBMENT. GEORGE JONES, R.A.
*Initialed. Sepia Drawing* 11½*in.H.* 9¼*in.W.*
Presented by Miss J. Keightley.

384. PERI AT THE GATE OF PARADISE. GODFREY SYKES.
*Canvas* 28½*in.H.* 16¾*in.W.*
"One morn a Peri at the gate
Of Eden stood disconsolate."—*Moore's "Lalla Rookh."*
Purchased.

385. PORTRAIT OF MISS BRAMMALL. SIR FRANCIS CHANTREY, R.A.
*Canvas* 30*in.H.* 25½*in.W.*
Bequeathed by Mrs. A. J. Milner.

386. TWO FAVOURITE CHICKENS GOING TO MARKET.
From the painting by W. R. BIGG, A.R.A.
20*in.H.* 24¼*in.W.*
Engraved in mezzotint by W. PETHER, F.S.A.
Bequeathed by Mrs. A. J. Milner.

**387. SCENE FROM THE "VICAR OF WAKEFIELD."**
**E. GUSTAVE GIRARDOT.**

*Canvas* 40*in. H.* 51½*in. W.*

Presented by Mrs. J. Dickinson Eaton.

"And art thou returned to me, my darling, cried I to be my comfort in age? 'That she is' cried Jenkinson, 'and make much of her, for she is your own honourable child and as honest a woman as any in the whole room, let the other be who she will—And as for you Squire, as sure as you stand there this young lady is your lawful wedded wife, and to convince you that I speak nothing but the truth, here is the licence by which you were married together.' So saying he put the licence into the Baronet's hand."

The scene is in the gaol where Dr. Primrose had been incarcerated by Thornhill. Here his family is restored to him. He is embracing his daughter, Olivia, whom he supposed was dead. It is the last scene in the book before the double wedding.

5. THE PIAZZA NAVONA AT ROME. DAVID ROBERTS, R.A.

6. WHEN TRUMPETS CALL THEN HOMES ARE BROKEN.
GEO. HILLYARD SWINSTEAD.

12. ON THE BEACH AT SCHEVENINGEN, HOLLAND. HENRI BOURCE.

23. TROUT FISHING NEAR RICHMOND, YORKSHIRE.
E. J. NIEMANN.

33. THE VILLAGE INN. GEO. MORLAND.

47. SCENE IN MOROCCO. W. MÜLLER.

54. THE EMPTY SADDLE. ERNEST CROFTS, A.R.A.

58. TO THE DEATH. JOHN PETTIE, R.A.

72. CARNIVAL TIME, SEVILLE 1860. JOHN PHILLIP, R.A.

80. THE WATER DRINKERS. JOHN PHILLIP, R.A.

114. VINTAGE OF SEVILLE. J. PHILLIP, R.A.

93. WELLINGTON'S MARCH FROM QUATRE BRAS TO WATERLOO. ERNEST CROFTS, R.A.

121. THE PROPOSAL. SIR J. EVERETT MILLAIS, R.A.

180. A MOUNTAIN WATERFALL IN SNOWDONIA. W. MÜLLER.

146. SALISBURY CATHEDRAL. J. CONSTABLE, R.A.

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155. THE SPIRIT OF CHIVALRY. DANIEL MACLISE, R.A.

164. THE FRENCH IN CAIRO. WALTER C. HORSLEY.

145. THE FLAG OF TRUCE. J. PETTIE, R.A.

169. CHARLES I. LEAVING WESTMINSTER HALL AFTER SENTENCE OF DEATH HAD BEEN PASSED. SIR JOHN GILBERT, R.A.

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179. IN HORA MORTIS (IN THE HOUR OF DEATH).
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195. "FOR BETTER FOR WORSE"—ROB ROY AND THE BAILIE.
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203. MORNING OF THE BATTLE OF WATERLOO.
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204. VIEW OF THE THAMES, LOOKING TOWARDS ST. PAUL'S.
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227. FOREST SCENE. C. JACQUE.

219. REST. C. N. KENNEDY.

223. JUDGE JEFFREYS BULLYING RICHARD BAXTER.
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124. AULD ROBIN GRAY. T. FAED, R.A.

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ANSDELL, R., R.A. ... ... ... ... ... ... ... ... 189
Born at Liverpool in 1815; was elected A.R.A. in 1861, and R.A. in 1870. He died at Farnborough in 1885. Ansdell's name as an artist is entirely associated with the delineation of animals and incidents of a sportsman's life, many of his pictures being well-known by engravings. He first exhibited in the Royal Academy in 1840.

ARMITAGE, EDWARD, R.A. ... ... ... ... ... ... ... 22, 94
Born in London 1817; died May 24, 1896. At the age of 26 he was awarded a prize of £300 in the competition for the decoration of the House of Parliament, and ultimately painted two frescoes in the upper Waiting Hall. He was elected an Associate of the Royal Academy in 1867, and a full member in 1872. In 1875 he was appointed lecturer on painting. His pictures chiefly relate to Historical and Scriptural Subjects.

AUMONIER, JAMES ... ... ... ... ... ... ... ... 24
Born in London, where he died Oct. 4, 1911. When a young man he was employed as designer for printed calicoes by a London firm, and never had any special art training. He was a member of the Royal Institute of Painters in Water Colours, received Heywood Gold Medal from the Council of the Manchester Royal Institution in 1876; medal of the First Order of Merit at Melbourne in 1887, and a gold medal at the Paris International Exhibition in 1889.

BARKER, T. JONES ... ... ... ... ... ... ... ... 235
Born at Bath in 1815, the son of Thomas Barker, the painter of landscape and rural life, known as "Barker of Bath," he received his early art training from his father. At the age of 19 he went to Paris, and entered the studio of Horace Vernet. He painted military subjects chiefly, and died on March 29, 1882

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Born at Exmouth in 1824, owing to parental restrictions it was not until he was 22 years of age that he became an art student on entering the Government School of Design, Somerset House, London, in 1846. Four years later he became designer to a firm of decorators in London, then continued to occupy his leisure in the practice of painting both in oils and water colours, until the success of his pictures enabled him in 1862 to devote himself entirely to painting. He died on November 13, 1896.

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A French engraver, born at Louviers (Eure), June 22, 1822. He was a pupil of Drolling and Martinet, gained the 'Prix de Rome' in 1850, a medal of the first class and the Cross of the Legion in 1867. He succeeded his master, Martinet, at the Académie des Beaux Arts in 1878, and died on April 19, 1888.

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Professor of Painting at the Vienna Academy.

BOEHM, SIR JOSEPH EDGAR, R.A. ... ... ... ... ... 267
Born in Vienna, July 6, 1834, where he received his early education. He studied also in Italy and Paris, but settled in England in 1862, where he was soon recognised as a sculptor of great ability. He executed various commissions for the Queen, and many public statues in England and India. He was elected A.R.A. in 1878, and R.A. in 1882. He died suddenly in his studio December 12, 1890.

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Born at Bordeaux in 1824, and was taught painting by his father, with his sister, Rosa Bonheur. He was best known by his landscapes with cattle. His death occurred in Paris on February 21, 1884.

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BONINGTON, RICHARD PARKES ... ... ... ... ... ... 68
A landscape painter. Born near Nottingham in 1801; and died in 1828. He spent a great part of his short career in France and Italy, where most of his pictures were painted.

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Born near Norwich in 1836, but went to the United States when three years of age, and remained there until 1860. One of his earliest pictures, exhibited in England, related to the same subject as the one in this Gallery. He was elected A.R.A. in 1879, R.A. in 1896. He died on January 19 1905.

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Born in 1819, he worked with his elder brother, R. Brandard, the eminent line-engraver. He engraved several of the works of J. M. W. Turner, who often visited the engraver's studio to touch up the proofs. He died on April 3, 1898.

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A native of Bristol, born in 1818, he was a pupil of his father, a miniature painter. A close friendship with Müller, with whom he studied, had marked influence on Branwhite's style. He died in 1880.

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Son of an artist, he was born at Brussels in 1564, and died at Antwerp, 1638.

BREWTNALL, EDWARD FREDERICK ... ... ... ... ... 226
Born in 1847, he became a well-known painter in water colours, and was a frequent exhibitor at the Royal Society of British Artists, of which he was elected a member in 1882. Later he worked in oils and contributed to the Royal Academy up to the time of his death in 1902.

BRIGHT, HENRY ... ... ... ... ... ... ... 53, 60, 102
Born at Saxmundham, Suffolk, in 1814, he was at first apprenticed to a chemist, becoming later dispenser in the Norfolk and Norwich Hospital. In the latter city he became associated with Crome, Cotman and others of the Norfolk School, and adopted art as a profession, removing to London where he joined the Institute of Water-Colour Painters. He painted in oils as well as water colours, his first oil painting being exhibited at the Royal Academy in 1845. He died at Ipswich in 1873.

BROCKY, CHARLES ... ... ... ... ... ... ... ... 177
Born at Banat in Hungary in 1808, he died in 1855. After many vicissitudes, including that of a strolling player, he was at length placed in a free drawing school at Vienna, whence he went to Paris and studied at the Louvre. When about 30 years of age he came to London, exhibited his first picture in the Royal Academy and was afterwards a regular contributor to the annual exhibitions.

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BURR, JOHN ... ... ... ... ... ... ... ... ... 104
Born in Edinburgh in 1831, he received his training at the Trustees' Academy in that city, and first exhibited at the Royal Scottish Academy in 1856. With his brother he removed to London in 1861, where he exhibited frequently at the Royal Academy and other exhibitions. He was for some time president of the Royal Society of British Artists. He died on February 8, 1893.

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Son of a seaman of Whitby, Yorkshire, where he was born in 1803. At a very early age he was sent to sea, and soon displayed his talent for art by making sketches of shipping for the gratification of the seamen. Afterwards coming to London, he achieved considerable fame as an excellent painter of shipping. He died in 1840.

CHANTREY, SIR FRANCIS LEGGATT, R.A. ... ... 256, 257, 370, 385
Born at Norton, near Sheffield, April 7, 1781. At the age of 16 he was apprenticed to Ramsay, carver, of Sheffield, for seven years, and soon displayed considerable talent by drawing portraits and landscapes in pencil. In 1802 he made a composition with Ramsay for the remaining period of his articles, and set up as a portrait painter, having his studio at 24, Paradise Square. About this time he also commenced studying at the Royal Academy, and had a studio in London. After 1804 he devoted himself almost exclusively to sculpture. His first picture was exhibited in the Royal Academy in 1804; and the first bust which he executed in marble was that of the Rev. J. Wilkinson, now in the Sheffield Parish Church. His professional visits to Sheffield ceased about 1808, and he afterwards resided in London, visiting Paris in 1814, and Italy in 1819. He was elected A.R.A. in 1815, and R.A. in 1818, and died suddenly Nov. 25, 1842. He left the bulk of his property to the Royal Academy to found the fund known as the Chantrey Bequest, with the view of establishing a national collection by the purchase of the most valuable works in sculpture and painting by artists of any nation residing in Great Britain.

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CLAYS, PAUL JEAN ... ... ... ... ... ... ... 41, 74, 172
Belgian marine painter, born at Bruges in 1819. He completed his art education in Paris, and afterwards established himself in Brussels. Following the methods of the old Dutch masters, with his fine sense of colour, and broad simple style, he soon made a name for himself. He was an officer of the Legion of Honour. His death took place at Brussels, on February 10, 1900.

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COLE, GEORGE ... ... ... ... ... ... ... ... ... 228
Born in 1808, he started his artistic career at Portsmouth as a painter of portraits and animals, without any special tuition. After settling in London, where he first exhibited in 1840, he devoted himself to landscape painting up to the time of his death in September, 1883.

CONSTABLE, JOHN, R.A. ... ... ... ... ... 91, 92, 146
Born in Suffolk in 1776, he early evinced a taste for landscape painting, a branch of art to which he exclusively devoted himself. He is described by C. R. Leslie, R.A., as the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes. He was elected A.R.A. in 1829, and 10 years later he became a full member. He lived much in the open air, receiving inspiration for his pictures direct from nature, though it was many years before his genius was appreciated in England. Three of his pictures, placed in the Salon in 1824, by a French speculator, who had purchased them at the Royal Academy, created a sensation in Paris, and the King of the French awarded Constable a gold medal. In 1827 he took up his abode at Hampstead, where he says "my little studio commands a view without an equal in all Europe," His death came suddenly in London, on April 1st, 1837.

COOKE, EDWARD WILLIAM, R.A. ... ... ... ... ... 139

Born in London in 1811, he became at an early age, the pupil and assistant of his father, who was well-known as an engraver of Turner's pictures. As the result of this training, young Cooke early published a set of etched plates, but at the age of 21 he determined to adopt oil painting instead of engraving. He exhibited for the first time in the Royal Academy in 1835, and was afterwards a regular contributor to the Academy, of which he became an Associate in 1851, and a full member in 1864. Sea pieces and fishing craft form the chief subjects of his paintings, many of them being views on the Thames, the Medway and the English Coast, but he also painted in Holland, France, as well as scenes from the lagoons of Venice. He died at Groombridge, near Tunbridge Wells in 1880.

COOPER, THOMAS SIDNEY R.A. ... ... ... ... 15, 156, 174, 209

Born at Canterbury in 1803, he early attracted attention by his delineation of cattle. He was specially noted as a cattle painter, and his pictures soon gained the popular taste. At the age of 20 he went to London, and became a student at the Royal Academy. From 1827 to 1831 he resided in Brussels, then settled in London, exhibiting his first picture at the Academy in 1833, afterwards contributing annually until the year of his death. He was elected A.R.A. in 1845, and R.A. in 1867. To his native city of Canterbury he was a generous benefactor, his most notable gift being the "Sidney Cooper Art Gallery," erected on the site of the house in which he was born. He died on February 7, 1902 at the ripe age of 98.

CORMACK, Mrs M. ... ... ... ... ... ... ... ... ... 319

COX, DAVID ... ... ... ... ... ... ... ... ... ... 31

Born in Birmingham in 1783, he began his career as a colour-grinder to the Birmingham Theatre, and was promoted to the post of a scene painter. He removed to London in 1803, and in 1805 paid his first visit to Wales, which was afterwards the favourite scene of his labours. He received a few lessons in water-colour painting from John Varley. Late in life he began to practice oil painting, after some lessons from William Müller, but his fame chiefly rests upon his water-colour drawings, and as early as 1813 he was elected a member of the Society of Painters in Water-Colours. In 1814 he removed to Hereford, where he was drawing master in a ladies' school, and while there he published a "Treatise on Landscape Painting and Effect in Water-Colours." In 1827 he returned to London, but only for a few years, his homely habits craving a quieter residence, and he finally settled at Harborne, near Birmingham, where he died on the 7th of June, 1859.

CRESWICK, THOMAS, R.A. ... ... ... ...19, 26, 56, 90, 122, 209, 371

A native of Sheffield, born in 1811, he was sent when young to study under J. V. Barber, of Birmingham. In 1828, he went to London and at once became an exhibitor at the Royal Academy, and was a regular contributor to the annual exhibitions until his death in 1869. He was a landscape painter of singular power and refinement, with a mastery of colour and atmospherical effects that was scarcely excelled, specially delighting in the quiet beauties of inland scenery, with its rippling streams, riverside nooks, glens and dells. He painted many pictures in conjunction with contemporary artists, and took an active part in the proceedings of the Royal Academy after he became an Academician in 1851. In 1842 he was awarded a premium of fifty guineas by the British Institution, and the same year was elected A.R.A. His R.A. diploma is in the Sheffield Museum.

CROFTS, ERNEST, R.A. ... ... ... ... ... ... ... 54, 93, 203

Born at Leeds in 1847. Elected A.R.A. in 1878, R.A. in 1896. Died March 19, 1911. His chief works were pictures of military events, in which he records the practical facts of war with careful accuracy, and the closest attention to detail, while the accuracy of the uniforms and accoutrements can always be relied upon.

CROME, JOHN ... ... ... ... ... ... ... ... ... 100

Known as Old Crome, to distinguish him from his son, also a painter. Born at Norwich in 1769, the subjects of his pictures are chiefly taken from his native county, though he also painted in the Lake District, on the Wye, and in Holland and France. He died in 1821. He rarely exhibited in the Royal Academy, his works being eagerly purchased at moderate prices in his native city, where he founded "The Norwich Society of Painters," which brought out the distinguished group of painters known as "The Norwich School."

DANBY, FRANCIS, A.R.A. ... ... ... ... ... ... ... 208

Born near Wexford, Ireland, in 1793, he studied under a landscape painter named O'Connor, in Dublin, where his first picture was exhibited in 1812. In the following

year he came to Bristol, where he resided for some years, and sent his first picture to the Royal Academy in 1824, being elected an Associate in 1825. He spent 11 years, from 1830 to 1841, in Switzerland, devoting little time to his art, which, however, he took up with renewed enthusiasm on his return to England. He died in 1861 at Exmouth, where he had resided since 1847.

DANSAERT, L. M. C. ... ... ... ... ... ... ... ... 151

DAVIS, HENRY WILLIAM BANKS, R.A. ... ... ... ... 34, 183
Born in 1833, he was elected A.R.A. in 1873, and R.A. in 1877. His pictures of cattle and sheep always have a setting of landscape of a very high order of beauty, with skilful delineation of atmospheric effects, especially in the varied range of his Scotch scenes.

DAWSON, HENRY ... ... ... ... ... ... ... ... 204
Born at Hull in 1811, he began life in a Nottingham lace factory. He adopted art as a profession in 1835, but for a long time he met with scant encouragement from the public. In 1844, he removed to Liverpool, where he remained for five years, and then took up his residence in London. He died in 1878.

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DOBSON, WILLIAM CHARLES THOMAS, R.A. ... ... ... ... 9
Born at Hamburg in 1817, his father being an English merchant in that city, and came to London in 1825. Dobson entered the Royal Academy as a student in 1836. For a couple of years he was head master of the School of Design in Birmingham, resigning that post in 1845 when he went to Italy. From there he went to Germany, where he remained for several years. He painted both in oil and water-colours, the subjects of his pictures being chiefly scriptural. In 1867 he was elected A.R.A., and R.A. in 1872. His death occurred at Ventnor in 1898.

DUBUFE, EDOUARD ... ... ... ... ... ... ... ... 271
Son of the French historical and portrait painter, he was born in Paris in 1820, where he studied art under his father and Paul Delaroche. He exhibited his first picture at the Salon in 1839, his earlier works being mostly of a religious nature, while later he became a famed and fashionable portrait painter. He died at Versailles in 1883.

DUNCAN, EDWARD ... ... ... ... ... ... ... ... 205
Marine painter, born 1802, died 1882.

DUVERGER, THEOPHILE ... ... ... ... ... ... 136
French artist, born at Bordeaux, September 17, 1821.

EADON, WILLIS (Sheffield) ... ... ... ... ... ... ... 369

EARLE, T. ... ... ... ... ... ... ... ... ... ... 102

EGG, AUGUSTUS LEOPOLD, R.A. ... ... ... ... ... ... 160
Born 1816, and entered the Royal Academy as a student in 1836. Was elected A.R.A. in 1848, and R.A. in 1860. He painted comparatively few pictures, the subjects being historical or fancy compositions from classic fable and fiction, and altogether only exhibited 28 works at the Royal Academy. He died at Algiers in 1863.

ELLIS, EDWIN ... ... ... ... ... ... ... ... ... 157
Born at Nottingham in 1843, and died in 1895. He received no regular art training, but early developed a sincere appreciation of the motion and moods of the sea, ultimately developing into a very powerful painter of sea effects.

ETTY, WILLIAM, R.A. ... ... ... ... ... ... ... ... 250
Born at York, March 10, 1787, where he died on the 13th of November, 1849, He was first apprenticed to a letterpress printer at Hull, with whom he served seven years. In 1806 he removed to London, and after entering the schools of the Royal Academy he was for a year, a pupil of Sir Thomas Lawrence. After many rejections, one of his pictures was accepted for the Royal Academy in 1811, and from that time he was a regular contributor. He was elected A.R.A. in 1824, and R.A. in 1828. A visit to Italy in 1822 greatly influenced his style of art, and aroused a higher appreciation of colour. While in London he regularly attended the Life school at the Academy, declining to discontinue this practice even after he had been elected an Academician. He returned to his native city of York in failing health in 1848.

FAED, THOMAS, R.A. ... ... ... ... ... ... ... 124, 129, 213
Born in Kirkcudbright, Scotland, 1826, elected A.R.A. in 1859, and R.A. in 1864. His subjects are generally chosen from homely incidents of Scottish life. At the age of 15 he entered the Art School in Edinburgh, and eight years later was elected an Associate of the Royal Scottish Academy. In 1852 he went to London, where he regularly contributed to the Academy until failing sight compelled him to relinquish his membership in 1893, and for the seven last years of his life he was blind. He died August 17, 1900.

FAULKNER, JOHN ... ... ... ... ... ... ... ... 262

FIELDING, ANTHONY VANDYKE COPLEY ... ... ... ... 62
Born in 1787, he became distinguished as a water-colour painter of landscapes and sea-pieces, though he also painted in oils. He was, for some time, President of the Society of Painters in Water Colours, and died at Brighton, March 3, 1855.

FRÈRE, CHARLES ... ... ... ... ... ... ... ... 184
Son and pupil of Edouard Frère, he was born in Paris, July 10, 1837.

FRÈRE, EDOUARD ... ... ... ... ... ... ... 18 162

Born in 1819, near Paris, and resided nearly all his life at Écouen, a quiet village about eight miles from the French capital. Frère has painted the history of the child life of his time from babyhood upwards. He obtained medals at the Salons of 1851, 1852, 1855, and was decorated with the Legion d'Honneur. He died on May 20, 1886.

FRITH, WILLIAM POWELL, R.A. ... ... ... ... 135, 209, 331
Born at Studley, near Ripon, in 1819. Elected A.R.A. in 1845, and R.A. in 1853. Died Nov., 1909. He is popularly known by his pictures of "Ramsgate Sands," purchased by Queen Victoria, "Derby Day" in the National Gallery, and "The Railway Station" in the Royal Holloway College. These are familiar to the public by numerous engravings, and represent his dexterous grouping, skilful drawing, and the capacity of entering into the spirit of humour and pathos pervading human nature.

GARAY, M. de ... ... ... ... ... ... ... ... 246, 247

GILBERT, SIR JOHN, R.A. ... ... ... ... ... ... ... 169
Born at Blackheath in 1817, he was, as a youth, put to his father's business of an estate agent, but soon relinquished it, and after studying under Geo. Lance, he exhibited his first picture at the Society of British Artists in 1836. Two years later he exhibited at the Royal Academy, and continued to do so irregularly for the rest of his life. His most popular work was that of an illustrator, and many of his sketches were reproduced in Punch, and most of the standard novels and dramas. In 1871, when President of the Old Water Colour Society, he was Knighted by Queen Victoria, and in 1893, he received the Freedom of the City of London, presenting at the same time his sketch books, and many of his oil paintings to the Guildhall Art Gallery. He was elected A.R.A. in 1872, and R.A. in 1876. His death occurred in 1897.

GIRARDOT, E. GUSTAVE ... ... ... ... ... ... ... 387

GLASSBY, R. ... ... ... ... ... ... ... ... ... 269
Died August 3, 1892. A native of Mexborough, near Sheffield, he worked for many years in the studio of Sir E. Boehm, R.A.

GOGIN, C. ... ... ... ... ... ... ... ... ... ... 182

GOODALL, FREDERICK, R.A. ... 2, 44, 59, 76, 78, 101, 108, 178
Born in London, Sept 17, 1822, his father being an eminent engraver. He won a silver medal of the Society of Arts for his first painting, and had a picture exhibited in the Royal Academy when he was 17. At first he painted figure groups of English pastimes, &c., but after a visit to Egypt his subjects turned to desert scenes. He was elected A.R.A. in 1852, and R.A. in 1863. His death occurred on July 28, 1904.

GOODALL, HOWARD ... ... ... ... ... ... ... ... 188
Second son of Frederick Goodall, R.A., was born in 1849. His picture, "Capri Girls Winnowing," was exhibited in the Royal Academy in 1873, being the second picture he contributed to that institution. His promising career was cut short by death at Cairo in 1874.

GULLAND, Miss E. ... ... ... ... ... ... ... ... 313

GUSSOW, CARL ... ..... ... ... ... ... ... ... ... 149
Born at Havelberg, Brandenberg, in 1843, he became a pupil at the Weimar Art School, and in 1867 went to Munich. After a visit to Italy he returned to Weimar, was appointed Professor at the Art School, then at the Berlin Academy, of which he became a member in 1883.

GUTTMANN, J. ... ... ... ... ... ... ... ... 232, 233

HAANEN, ADRIANA ... ... ... ... ... ... ... ... 118

HAGHE, L. ... ... ... ... ... ... ... ... ... ... 215
Hon. President of Royal Institute of Painters in Water-Colours. Born at Tournay in 1806, he came to England while still a young man, and died at Stockwell, March 9, 1885.

HALLÉ, C. E. ... ... ... ... ... ... ... ... ... 171
Son of the eminent musician Charles Hallé.

HARDY, THOMAS BUSH ... ... ... ... 358, 361, 364, 365, 366
A native of Sheffield, he painted marine subjects chiefly, and was about the most rapid and prolific water-colour painter of his day. He died suddenly in London, on December 15, 1897.

HARE, ST. GEORGE ... ... ... ... ... ... ... ... 275

HAVELL, WILLIAM ... ... ... ... ... ... ... ... 201
Landscape painter, born at Reading in 1782, and died at Kensington in 1857. He travelled in China and India, and also visited Italy.

HAVERS, ALICE MARY (Mrs. Fred Morgan) ... ... ... ... 194
A South Kensington student, born in 1850, she married Fred Morgan in 1872. She exhibited at the Royal Academy and Salon between 1873 and 1889, and died September, 1890.

HAYES, EDWIN, R.H.A. ... ... ... ... ... ... ... 192
Died November 7th, 1904, aged 84. The theme of his brush was the sea.

HELMICK, HOWARD ... ... ... ... ... ... 338, 347, 368

HEMY, C. NAPIER, A.R.A. ... ... ... ... ... ... ... 175
Born at Newcastle-on-Tyne, May 25, 1841, and became a pupil of the School of Art there, afterwards entering the Dominican Monastery at Newcastle, from whence he was sent to a branch at Lyons, France, but left at the age of 21 and became a painter, studying for about 3 years under Henry Leys at Antwerp. Then he came to England and painted his first picture when he was 28. His subjects are marine, and most of his pictures are painted from his yacht.

HENTZELL, J. ... ... ... ... ... ... ... ... ... 229

HESTER, E. GILBERT ... ... 298, 303, 305, 307, 311, 315, 317, 318

HIBBARD, Dr. ROWLAND ... ... ... ... ... ... 259, 260

HILLINGFORD, R. ... ... ... ... ... ... ... ... 349
A painter of military and other subjects, distinguished by their adherence to fact.

HIRST, NORMAN ... ... ... ... ... ... ... ... ... 290

HOLLAND, JAMES ... ... ... ... ... ... ... 128, 168
Born at Burslem in 1800, in his boyhood he painted flowers on pottery in the Davenport factory. In 1819 he came to London and still went on painting flowers, exhibiting in the Royal Academy from 1824. Went to Paris in 1831, then devoted himself to landscape painting. Later he visited Italy, Switzerland, Holland, Normandy and Portugal, his best pictures being painted in Venice and Milan. He died in London in 1870.

HORSLEY, JOHN CALLCOTT, R.A. ... ... ... ... ... ... 166
Born in London in 1817. Son of William Horsley, the musician, and grandson of Sir Augustus Callcott, the eminent painter. He was a pupil of the Royal Academy and his first work, exhibited in 1837, was "Rent Day in Haddon Hall." He received prizes in the Westminster Hall Competition in 1843, was engaged to paint one of the pictures for the House of Lords, and another in the Poets' Hall, in Westminster Palace. He was elected R.A. in 1864, His death, at the age of 86, occurred in London, on October 18, 1903, when his book entitled "Recollections of a Royal Academician" was being published.

HORSLEY, WALTER C. ... ... ... ... ... ... ... ... 164
Born in 1855, and entered the Royal Academy Schools in 1873. Son of J. C. Horsley, R.A.

HOWARD, E. STIRLING ... ... ... ... ... ... ... 258
At one time Master of the Sheffield School of Art.

HUME, EDWARD ... ... ... ... ... ... ... ... ... ... 35

HUMPHERY, EDWARD J. ... ... ... ... ... ... ... ... 144

JACQUE, CHARLES EMILE ... ... ... ... ... ... 200, 227
Born in Paris, May 23, 1813, he began as an engraver, but subsequently took to painting also, his speciality being sheep and scenes of rustic life, practising both classes of work throughout his life. He was made Chevalier of the Legion of Honour 1867, and at the Universal Exhibition of 1889 he received a gold medal as a painter and a Grand Prix as an engraver. He died in his native city on May 7, 1894.

JACQUET, G. ... ... ... ... ... ... ... 354, 355, 356
Died July 11, 1909, aged 63.

JOHNSON, C. E. ... ... ... ... ... ... ... ... ... 119
A landscape painter. Born 1836. He was a regular exhibitor at the Royal Academy between 1855 and 1893. He died in 1913.

JOHNSON, HARRY ... ... ... ... ... ... ... ... 88
A landscape painter in oil and water-colours, born at Birmingham in 1826, he came to London in 1843 and studied under William Müller and David Cox. Elected Associate Institute Painters in Water-Colours, 1868; full member, 1870; died 1884.

JOHNSTON, ALEX. ... ... ... ... ... ... ... ... 111, 185
Born in Scotland in 1815, he was a pupil of the Trustees' Academy of Edinburgh, and later came to London, where he studied at the Academy Schools. He began to exhibit in 1835, and continued to do so up to the time of his death in 1891.

JONES, FRANCIS C. ... ... ... ... ... ... ... ... 333

JONES, GEORGE, R.A. ... ... ... 377, 378, 379, 380, 381, 382, 383
Born in London in 1786, he entered the Schools of the Royal Academy in 1801, and first exhibited there in 1803. Was elected an Associate in 1822, and an Academician in 1824. He held the office of Librarian to the Academy from 1834 to 1840, was keeper from 1840 to 1850, and during the illness of Sir Martin Archer, he acted as president. He held a commission in the Militia at the time of Napoleonic Wars, and was with the Army of Occupation in Paris, resuming his artistic profession on the return of peace. He painted battle scenes, landscapes, and subject pictures. He was one of the executors of J. M. W. Turner, and in 1849 published a memoir of Sir Francis Chantrey. His death occurred in London, 1869.

KATE, HERMAN TEN ... ... ... ... ... ... ... ... 159
Born at the Hague, February 16, 1822, pupil in Amsterdam, where he won a medal at the Academy when 19 years of age. Went to Paris for a year, then settled at the Hague.

KENNEDY, C. N. ... ... ... ... ... ... ... ... ... 219

KILBURNE, G. G., R.I. ... ... ... ... ... ... ... 357, 359
Born in Norfolk, July 24, 1839. After first working for a few years as a wood-engraver, he finally adopted the profession of a painter.

KING, YEEND ... ... ... ... ... ... ... ... ... 332
Born in London, August 21, 1855. He first studied painting under William Bromley, R.B.A., afterwards in Paris under Bonnat and Cormon. He is Vice-President of the Royal Institute of Painters.

KOEKKOEK, BAREND CORNELIS ... ... ... ... 50, 137
Born at Middleburg, Holland, in 1803, and studied under his father, J. H. Koekkoek, the marine painter, and afterwards in the Academy of Amsterdam. He frequently exhibited at Paris, where he obtained medals in 1840 and 1843, as well as at the International Exhibition in 1855. In his later years he resided at Cleve, where he founded a drawing academy, and died in 1862.

KOEKKOEK, JAN HERMANN ... ... ... ... ... ... 216
A Dutch marine painter, born at Vere in 1778. His sea and river scenes procured him the membership of the Amsterdam Academy He died at Amsterdam in 1851.

KOEKKOEK, HERMANUS ... ... ... ... ... ... ... 202
Born at Middleburg, Holland, March 13, 1815, died at Haarlem, Nov. 5 1882, Son and pupil of J. Hermann Koekkoek, and brother of B. C. Koekkoek.

KOEKKOEK, M. A. ... ... ... ... ... ... ... ... 106

LADELL, E. ... ... ... ... ... ... ... ... ... 238

LAMBINET, EMILE C. ... ... ... ... ... ... ... ... 199
French landscape painter, born at Versailles in 1815, and died at Bougivall in 1877.

LANDSEER, SIR EDWIN HENRY, R.A. ... ... ... ... 4, 30 125
Born in London on March 7, 1802, he received his early art training from his father, and soon showed evidence of remarkable genius. At the age of 13 he obtained a medal from the Society of Arts for a drawing of a mastiff, and in his sixteenth year he exhibited the "Portrait of a Dog," at the Royal Academy. He established an unrivalled reputation as a painter of animals, especially dogs, and his pictures have been so numerously engraved as to be familiar to everybody. Sir Edwin was awarded the large gold medal at the Paris Universal Exhibition of 1855, and the medal for Fine Arts at the Vienna Exhibition of 1873. Was elected R.A. in 1830, and received the honour of knighthood in 1850. He died in 1873, and was interred in St. Paul's Cathedral.

LAW, DAVID ... 289, 293, 294, 295, 296, 297, 300, 301, 302, 306, 314, 321
Born in Edinburgh in 1831, he was apprenticed in early life to a landscape engraver, studying also at the Trustees' Academy, and afterwards employed in the Ordnance Survey Office as a map engraver for 20 years. He then came to London, devoted himself to art and exhibited in the Royal Academy and other Galleries, chiefly in water-colour. His chosen medium, however, was etching, and he produced a great number of plates, many after pictures, but mostly original landscapes. He died in 1902.

LEADER, BENJAMIN WILLIAMS, R.A. ... ... ... 16, 339. 351
Born in 1831; elected A.R.A. in 1883, and R.A. in 1898. A landscape painter, very skilful in dealing with the difficult effect of sunlight in noonday brilliance or evening glow.

LEE, FREDERICK RICHARD, R.A. ... ... ... ... 156, 210, 252
Born at Barnstaple, Devon, in 1799, and entered the army at a very early age, but after serving a campaign in the Netherlands, retired from the service, and became a student at the Royal Academy, where he first exhibited in 1824. He was elected A.R.A. in 1834, and R.A. in 1838, and died at the Cape of Good Hope in 1879.

LEEMPULLEN, CORNELIUS VAN ... ... ... ... ... ... 20

LEFÉVRE, ROLAND ... ... ... ... ... ... ... ... 130
Born at Anjou in 1608, he spent considerable time in Venice and London, and died in the latter city in 1677. He painted portraits and historical subjects of a small size.

LEITCH, W. L. ... ... ... ... ... ... ... ... ... 211
Vice-President of the Institute of Painters in Water-Colours, born at Glasgow, in 1804; died April 25, 1883.

LEWIN, STEPHEN ... ... ... ... ... ... 342, 346

LINNELL, JAMES THOMAS ... ... ... ... ... ... ... 86
Second son of the late John Linnell. First exhibited in the Royal Academy in 1850, died November 26, 1905.

LINNELL, JOHN ... ... ... ... ... ... ... 55, 61
Born in London, 1792. Was pre-eminently a colourist, and his pictures are generally characterised by warm and glowing atmospherical effects. He entered the schools of the Royal Academy in 1805, and exhibited his first picture in 1807, but although his works are highly esteemed, he never attained academic rank. His last picture in the Royal Academy was exhibited a year or two before his death, which occurred in January, 1882, in his 90th year. His two sons, William and James T., are both well-known artists, and their style much resembles their father's in composition and colour.

LINNELL, WILLIAM ... ... ... ... ... ... ... 13, 67, 140

LUCAS, ARTHUR ... ... ... ... ... ... ... 264, 274

LUCY, CHARLES ... ... ... ... ... ... ... ... ... 237
Born at Hereford in 1814, he commenced life as an apprentice to his uncle, a druggist, but soon proceeded to Paris and entered the Ecole des Beaux Arts, subsequently becoming a student in the Royal Academy. He afterwards lived for several years near Fontainebleau. He received a premium of £200 for a cartoon in the Westminster Hall Competition. Historical subjects were his special theme. He died in London in 1873.

LUDOVICI, A. Jun. ... ... ... ... ... ... ... ... 341

LUTZENS ... ... ... ... ... ... ... ... ... 87, 89

MACLISE, DANIEL, R.A. ... ... ... ... ... ... ... 155
Born at Cork in 1811. Was an able painter of subjects of poetic and historical incident. He first pursued his studies at the Cork School of Art, but came to London at an early age, and entered the schools of the Royal Academy in 1828; he was elected A.R.A. in 1835, and R.A. in 1840. He painted several of the cartoons for the decoration of the Houses of Parliament. Besides his numerous paintings Maclise is well-known as a book illustrator. He died at Chelsea, April 25, 1870.

MADLINER, W. J.... ... ... ... ... ... ... ... ... 95

MAGNUS, ROSE ... ... ... ... ... ... ... ... ... 198

MARSHALL, WILLIAM CALDER, R.A. ... ... 265, 266, 276, 280
Sculptor. Born at Edinburgh in 1813. Studied in London under Chantrey and Bailey; was elected A.R.S.A. in 1842, A.R.A. in 1844, and R.A. in 1852. Died in 1894.

MAUVE, ANTON ... ... ... ... ... ... ... ... ... 83
Born at Zaandam, Holland, in 1838. Family opposition to an artistic career limited his early studies to nature, but later he became a pupil under Van Os. He was also much influenced by Millet, and his rendering of pastoral scenes, in which he chiefly delighted, is marked by a subtle atmospheric quality in delicate soft tones beautifully harmonised, and great skill and sympathy is displayed in the animals introduced. He died at Arnheim in 1888.

McCALLAM, F. ... ... ... ... ... ... ... ... ... 126

MEFFSNER, ERNST ... ... ... ... ... ... ... ... 334

MEORMANS, F. ... ... ... ... ... ... ... ... ... 244

MILLAIS, SIR JOHN EVERETT, Bart. ... ... ... ... ... 121
Born at Southampton in 1829. At the age of ten he won the first medal of the Society of Arts, and in the following year became a student at the Royal Academy where in 1847 he was awarded the Gold medal. Elected A.R.A. in 1853, and R.A. in 1864; he succeeded Lord Leighton as President of the Royal Academy in 1896, and died on August 13 of the same year. Millais was one of the originators of the Pre-Raphaelite Brotherhood founded in 1848, and he continued his connection with it until 1854. He was made a member of the Legion of Honour in 1878, and was created a baronet in 1885. He was a man of immense energy, his work being of a very comprehensive character, embracing subjects of the most diverse kind, and his influence on British Art was deep and abiding.

MILNER, Miss E. E. ... ... ... ... ... ... ... ... 312

MONTALBA, HILDA ... ... ... ... ... ... ... ... 221

MORGAN, FRED ... ... ... ... ... ... ... ... ... 225

MORLAND, GEORGE ... ... ... ... ... ... ... ... 33
Born in London in 1763, was the son of an artist and a student of the Royal Academy. In early life he practised landscape painting chiefly, but afterwards confined himself mainly to rustic subjects, in which domestic animals form the principal feature. In 1799 he resided in the Isle of Wight, where he produced his well-known pictures of coast scenes, fishermen and smugglers. He died in 1804.

MUCKLEY, W. J. ... ... ... ... ... ... ... ... ... 115

MÜLLER, WILLIAM JAMES ... ... ... 1, 47, 49, 65, 70, 77, 170, 180
Born at Bristol in 1812, he received his first instruction in art under J. B. Pyne, and during his short life executed a large number of pictures, both in oils and water-colours. He first exhibited in the Royal Academy in 1833. He travelled in Germany, Switzerland and Italy, and later visited Greece and Egypt, bringing home a large number of sketches. About the end of 1839 he settled in London, and in 1841

joined the Government expedition to Lycia, producing from the valuable sketches then made most of the pictures exhibited at the Royal Academy and British Institution during the last three years of his life. After his death, the sale of his pictures, finished and unfinished, excited a keen competition. He died September 8, 1845.

MUNTHE, LUDWIG ... ... ... ... ... ... ... ... 103
A Norwegian painter, born at Aaroen, near Bergen, March 11, 1841. He was a pupil of Schiertz in Norway, and of A. Flamm in Düsseldorf, where he settled after travelling in Italy, France, and the Netherlands. As Swedish Court painter he obtained the Olaf Order, also the Leopold Order, the Legion of Honour, a first-class medal at the Paris exhibition of 1878, and gold medals at Amsterdam, London, Vienna and Berlin. He died March 30, 1896.

MURRAY, C. O. ... ... ... ... ... ... ... ... ... ... 316

MÜSEN, F. ... ... ... ... ... ... ... ... ... ... ... 116

NASMYTH, PETER (Commonly called Patrick) ... ... ... 39, 150
Born at Edinburgh, 1786, son of Alexander Nasmyth (also an excellent landscape and portrait painter). He worked with his left hand, owing to an injury to his right, and his homely rural landscapes are painted with great fidelity and attention to detail. He came to London at the age of 20, and his first picture was exhibited in the Royal Academy in 1809, and in 1824 he became one of the original members of the Society of British Artists. He died in 1831.

NICOL, ERSKINE, A.R.A. ... ... ... ... ... 8, 14, 52, 212
Born at Leith in 1825. When about 20 he went to Dublin, where he remained for four years, and acquired that intimate acquaintance with Irish life and character so humorously and faithfully portrayed in many of his pictures. He settled finally in England, and for many years contributed to the Royal Scottish Academy, of which he became a full member in 1859, and to the Royal Academy, which elected him an Associate in 1867. He died at Feltham, Middlesex, on the 9th March, 1904.

NICOL, J. WATSON ... ... ... ... ... ... ... ... 195

NIEMANN, EDMUND JOHN ... ... ... ... 23, 69, 148, 163
Born at Islington in 1813, was engaged at "Lloyd's" in the early part of his life, but relinquished business in 1839, to adopt art as a profession, and became an eminent landscape painter. His first work at the Royal Academy appeared in 1844. He died in 1876, and during the last few years of his life suffered from failing health, which shewed its effects in his later pictures.

O'CONNOR, JAMES A. ... ... ... ... ... ... ... 36, 190
Born at Dublin in 1793, he was brought up as an engraver by his father. In 1813 he came to London with Francis Danby, but soon returned to Dublin. In 1822 he returned to England and chiefly resided in London, paying visits from there to Brussels, Paris, and Rhenish Prussia. He occasionally exhibited at the Royal Academy after 1822, and died in 1841.

OLIVER, W.... ... ... ... ... 284, 285, 286, 287, 335, 343, 344

O'NEIL, HENRY NELSON, A.R.A. ... ... ... ... ... ... 322
Born at St. Petersburg in 1817, he came to England and entered the Royal Academy Schools in 1833. He travelled in Italy with A. Elmore, R.A., and became a frequent contributor to the Royal Academy, of which body he was elected an Associate in 1860. He died on the 13th of March, 1880.

O'NEILL, G. B. ... ... ... ... ... ... ... ... ... 127

ORCHARDSON, SIR WILLIAM QUILLER, R.A. ... ... ... ... 85
Born at Edinburgh in 1838. He first exhibited in the Royal Academy in 1863, but prior to that date had frequently exhibited at the Royal Scottish Academy. Was elected A.R.A. in 1868, and R.A. in 1877. Died April 13, 1910.

OULESS, W. W., R.A. ... ... ... ... ... ... ... ... 372
Born 1848, elected A.R.A. 1877, R.A. 1881.

PALING, J. T. ... ... ... ... ... ... ... ... ... 176

PAOLETTI, ANTONIO ... ... ... ... ... ... ... ... ... 340

PAPPERITZ, G. ... ... ... ... ... ... ... ... ... 278

PERCY, SIDNEY RICHARD ... ... ... ... ... ... ... 165
Son of Edward Williams the landscape artist, who assumed the name of Percy. He was born in 1821 and died at Sutton in Surrey in 1886. He was the founder of the so-called School of Barnes, the name of their birth place, which comprised the Williams family who painted under the assumed names of Percy, Boddington and Gilbert.

PETHER, W., F.S.A. ... ... ... ... ... ... ... ... 386
Painter and mezzotint engraver, born at Carlisle in 1731. He painted portraits and miniatures and exhibited in the Royal Academy between 1781 and 1794. He died in London about 1795.

PETTIE, JOHN, R.A., H.R.S.A. ... 58, 64, 66, 75, 84, 107, 142, 145, 147
Born at Edinburgh in1839, and at the age of 17 he entered the Trustees' Academy, where Orchardson was a fellow pupil. His first exhibited picture was in the Royal Scottish Academy in 1858. In 1862 he removed to London and shared a studio with Orchardson, and from that date contributed regularly to the Royal Academy, of which he became an Associate in 1866, and a full member in 1873. His pictures were always dramatic, richly glowing in colour, and dealt chiefly with the deeper passions of human nature.

PHILLIP, JOHN, R.A. ... ... ... ... ... 72, 80, 81, 99, 114
Born at Aberdeen in 1817, he went to London in 1834 and became a student of the Royal Academy in 1837. He returned to his native city in 1840, where he was principally employed painting portraits till 1846 when he took up his permanent residence in London. In consequence of severe illness he went to Spain in 1851, and resided there for five years, this event materially changing the character of his work, which became much richer and stronger in colour and modelling. He was elected R.A. in 1859, and died in 1867.

PICKERSGILL, FREDERICK RICHARD, R.A. ... ... ... ... 253
Born in London, the son of an artist, and nephew of H. W. Pickersgill, R.A., he first studied under F. Witherington, the landscape painter, an uncle on his mothers' side, and in 1840 he became a pupil in the Royal Academy. His first work, "The Brazen Age," was exhibited in 1839, and for many years he was a regular contributor to the Academy, the themes for his productions being largely taken from the works of Spencer and Shakespeare. In 1843 he gained a prize with "The Death of King Lear," at the Exhibition of cartoons in Westminster Hall, and in 1847 he was awarded a premium of £500 for "The Burial of Harold," which was afterwards purchased for the decoration of the Houses of Parliament. He was elected a Royal Academician in 1858, and held the keepership of that institution from 1873 till 1887. He died at Yarmouth, Isle of Wight, on the 20th December, 1900.

PIGOTT, W. H. ... ... ... ... ... ... ... ... ... 283
Sheffield artist. Died 1901.

POOLE, JAMES ... ... ... ... ... ... ...373, 374, 375, 376
Was born in Birmingham, but spent the greater part of his life in Sheffield, where he was much esteemed as a landscape painter who paid special attention to mountain scenery.

POOLE, PAUL FALCONER, R.A. ... ... ... ... ... 220, 224
Born at Bristol in 1810, he was almost entirely self-taught in art, but came to London early, and first appeared at the Royal Academy in 1830. His first picture to attract special notice was "Solomon Eagle's Exhortation to Repentance during the Great Plague of London," exhibited in 1843, and now in this gallery. In 1846 he was elected A.R.A., and R.A. in 1861. At the Westminster Hall Competition of 1847 he won a prize of £300, and he was awarded a medal at the Paris Universal Exhibition of 1855. He led a very retired life and died at Hampstead in 1879.

POTT, LASLETT J. ... ... ... ... ... ... ... ... 337
Born at Newark in 1837, he was afterwards articled to an architect in Nottingham, and later studied art in London under Alexander Johnstone and W P. Frith, R.A. He died in London August 1st, 1898.

PRINSEP, VALENTINE CAMERON, R.A. ... ... ... ... 51, 279
Born in 1836, was elected A.R.A. in 1879, and R.A. in 1894. Died Nov. 11th, 1904.

PYNE, JAMES BAKER ... ... ... ... ... ... ... ... 73
Born at Bristol, December, 1800, was first articled to an attorney, but abandoned the law for painting. In 1839 he became a member of the Society of

British Artists, and afterwards its vice-president. He painted landscapes, chiefly river and lake subjects, and his pictures are esteemed for their delicate ærial perspective. He died July 29, 1870.

RAGGI, M. ... ... ... ... ... ... ... ... ... ... 270
Died Nov. 26, 1907, aged 86.

RHODES, M. ... ... ... ... ... ... ... ... ... ... 133

ROBERTS, DAVID, R.A. ... ... ... ... ... ... ... ... 5, 11
Born near Edinburgh in 1796, he commenced his career as a decorative painter, and was for several years scene painter at Drury Lane and Covent Garden Theatres, London. He sent his first picture to the Royal Academy in 1826; was elected A.R.A. in 1839, and R.A. in 1841. The subjects for his art were chiefly interesting and notable buildings, and the two pictures in this Gallery were the result of a visit to Italy, a country he saw for the first time in 1851. He died in London, November 25, 1864.

ROBERTSON, H. R. ... ... ... ... ... ... ... ... 112

ROBINSON, GERALD ... ... ... ... ... ... ... 291, 299

ROEGGE, W. ... ... ... ... ... ... ... ... ... 141

SADDLER, JOHN ... ..... ... ... ... ... ... ... 308
A line engraver, born in 1813, and became a pupil of George Cooke. He engraved pictures by Turner, Landseer, Millais, Poynter and many of the noted artists of his time. He was one of the last who worthily carried on the traditions of English line engraving. His death occurred at Wokingham, Berkshire, on March 29, 1892.

SADÉE, PHILIP ... ... ... ... ... ... ... ... 123, 217
Born at the Hague, February 7, 1837, he became a pupil of the Hague Academy, and later visited France and Germany. He at first painted historical subjects, then scenes from peasant and fisherman's life.

SALTFLEET, FRANK (Sheffield) ... ... ... ... ... 360, 362

SANDBY, PAUL, R.A. ... ... ... ... 323, 324, 325, 326, 327, 328
Born at Nottingham in 1725, he received his early art education in the Military Drawing School at the Tower, London. With his brother, he was engaged as draughtsman in the survey of the Highlands, and subsequently resided with him for some time at Windsor. He was nominated by the King as one of the foundation members of the Royal Academy. In the early part of his career he practised engraving on copper and etching on steel, and was one of the first painters in water colours, being styled the father of that method. He died in London in 1809.

SCHENCK, AUGUST FRIEDRICH ALBRECHT ... ... ... ... 186
Danish animal painter; born at Glückstadt (Holstein), April 23, 1828. After working in England and Portugal he entered the Ecole des Beaux Arts, Paris, and finally settled at Écouen, near Paris. Besides animals he painted effective landscapes, especially snow scenes. He died Jan. 1, 1901.

SCHOLDERER, OTTO ... ... ... ... ... ... ... ... 173
A German painter, born in 1834, at Frankfort-on-the-Maine, where he first studied. Was for some years resident in London, and died at Frankfort, 1902.

SCHREYER, ADOLF ... ... ... ... ... ... ... ... 27
A German painter, born May 9, 1828, at Frankfort-on-the-Maine, where he became a pupil at the Staedel Institute, and also studied at the Munich Academy. He was war-artist in the Crimean campaign, also in the Franco-German war of 1870, and obtained distinction as a painter of battle-pieces and horses. He lived chiefly in Paris, where he obtained medals in 1864, 1865, and 1867, but died at Cronberg, July 29, 1899.

SELOUS, HENRY COURTNEY ... ... ... ... ... ... 272
Born in London, of Jersey Huguenot family, 1802, died in London, September 24, 1890. Student at the Royal Academy, where his first picture, painted at the age of 14, was exhibited. Obtained silver medal of R.A., and two gold and two silver medals from the Society of Arts before he was twenty years of age. Distinguished himself in original outline designs from the "Pilgrim's Progress," "Robert Bruce," and "Hereward the Wake," and from the Life of Moses. Illustrated various well-known books. His oil paintings comprised marine, landscape, and figure subjects.

The largest of these are "Jerusalem, Ancient and Modern," "The Crucifixion," in this Gallery, and a painting of the opening of the Great Exhibition of 1851 with portraits from life of Queen Victoria, the Prince Consort, and members of the Royal Family. He produced what at that time was the only example of genuine fresco, in his competitive work of "Alfred the Great."

SHELTON, W. ... ... ... ... ... ... ... ... ... 367

SHERRIN, D. ... ... ... ... ... ... ... ... ... 345

SLEAP, JOSEPH AXE ... ... ... ... ... ... ... ... 255
A painter in water-colours, born in Wapping Street, London, 30th May, 1808. He died in London on the 16th October, 1859.

SMITH, THEOPHILUS ... ... ... ... ... ... ... ... 268
Native of Sheffield.

SOLOMON, ABRAHAM ... ... ... ... ... ... ... ... 37
Born in London in 1824, and was admitted to the Royal Academy Schools in 1839. From 1843 he contributed pictures to the Royal Academy and British Institute. He died at Biarritz in 1862.

STANFIELD, WILLIAM CLARKSON, R.A. ... ... ... ...98, 110, 329
Born at Sunderland in 1794, and brought up to the sea, where he passed many years of his life, and gained that nautical knowledge which distinguishes his marine work. After relinquishing a seafaring life, he became, for a time, scene painter at Drury Lane Theatre. He first exhibited at the Royal Academy in 1829, was elected A.R.A. in 1832, and R.A. in 1835. He died at Hampstead, May 18, 1867.

STANLEY, LADY (née Dorothy Tennant) ... ... ... ... ... 187
Daughter of Charles Tennant. Widow of Sir H. M. Stanley, and now wife of Henry Curtis.

STARK, JAMES ... ... ... ... ... ... ... ... ... 28
Born at Norwich in 1794, was for some years a pupil of John Crome, and afterwards a student at the Royal Academy. His subjects were woodland, river, and coast scenes, many of which were exhibited at the Royal Academy and British Institution, where in 1818 he won a premium of £50. He died in London, March 24, 1859.

STONE, FRANK, A.R.A. ... ... ... ... ... ... ... ... 273
Born in Manchester, August 22, 1800; died in London, November 18, 1859. He was a self-taught painter, first in water-colours, then in oils, his first picture being exhibited at the Academy in 1837. He was elected A.R.A. in 1851. He was the father of Marcus Stone, R.A.

STONE, MARCUS, R.A. ... ... ... ... ... ... ... ... 25
Born in 1840, son of Frank Stone, A.R.A. Exhibited his first picture at the Royal Academy when only 17. Was elected A.R.A. in 1877 and R.A. in 1887. In the early part of his career he devoted his brush to historical scenes, but later years he has chiefly painted subjects of a sentimental character.

STOREY, GEORGE ADOLPHUS, A.R.A. ... ... ... ... 40, 230
Born in 1834, became a student at the Royal Academy, and exhibited his first picture there in 1852, was elected A.R.A. in 1876, and teacher of perspective in 1900.

SWINSTEAD, GEORGE HILLYARD ... ... ... ... ... ... 6
Born in 1860, he entered the Royal Academy Schools in 1881, exhibited his first picture there in the next year, and has been a regular contributor since.

SYER, JOHN ... ... ... ... ... ... ... ... 10, 167
Born in 1815, at Atherstone, Warwickshire. He came to Bristol in 1848, and painted many views in and around the city. His pictures are bold, free representations of Welsh and English scenery. He was a member of the Royal Institute of Painters in Water-Colours, and exhibited several times at the Royal Academy. He died suddenly on June 26th, 1885, at Exeter, whilst on a sketching tour, at the age of 70.

SYKES, GODFREY ... ... ... ... ... ... ... ... 384
Born at Malton in 1825, and educated at the School of Art, Sheffield. He was also a pupil and co-worker with Alfred Stevens. He was employed on the decoration of the South Kensington Museum and died in London in 1866. ...

SYMONS, W. C. ... ... ... ... ... ... ... ... 179, 281

TENNANT, DOROTHY, see Stanley.

TESSON. L. ... ... ... ... ... ... ... ... ... ... 261

TONGE, ROBERT ... ... ... ... ... ... ... ... 21, 71, 79
Born at Longton, near Preston, in 1823, the son of the Vicar of the parish. He came to Liverpool to study painting and became a member of the Liverpool Academy in 1851, contributing regularly to their exhibitions. He was a gifted landscape painter, popular in his day, and his works have grown in esteem since his death, which occurred on Jan. 14, 1856, in a tent in the temple of Luxor, Egypt, where he had gone in search of health.

TOPHAM, FRANCIS WILLIAM... ... ... ... ... ... ... 48
Born at Leeds in 1808, and died in 1877. For many years he pursued the calling of a line engraver, picking up his education as a painter in a cursory fashion, and had so far advanced that he was able to exhibit in 1832. In 1844 he went to Ireland, where his special feeling for character, for picturesqueness and for colour, which dominate his work received ample stimulus from the scenes surrounding him, and his reputation was established. In the winter of 1852-3 he went to Spain, where he found still richer and more congenial material for his pencil. Ireland was visited again with his son, Frank W. W. Topham, in 1860. A further visit to Spain in search of health, saw the end at Cordova in 1877.

TURNER, JOSEPH MALLORD WILLIAM, R.A. ... ... 7, 42, 254, 254a
Born in London on the 23rd of April, 1775, he became a student at the Royal Academy in 1789, and exhibited a picture at the Academy in the following year. In the early part of his career, he explored nearly the whole of England in search of subjects for his drawings, and devoted considerable attention to the subject of landscape composition; his well-known *Liber Studiorum* being intended as an illustration of this branch of art. He first visited Italy in 1819, and from that time dates the commencement of his bolder use of colour. He was elected A.R.A. in 1799, and R.A. in 1802. He died at Chelsea, December 19, 1851, and bequeathed all the pictures in his possession at death to the nation.

TURRELL, ARTHUR ... ... ... ... ... ... ... 264, 274

VARLEY, J. ... ... ... ... ... ... ... ... ... 181

VICKERS, A. ... ... ... ... ... ... ... ... 97, 245
Born at Newington, Surrey, in 1786. He exhibited at the Royal Academy and British Institution from 1814 until the year of his death in 1868. In his painting of the sea he evinced considerable mastery in rendering its movement, and all his pictures display high finish and delicacy.

VINCENT, GEORGE ... ... ... ... ... ... ... ... 82
Born at Norwich in 1796, was a pupil of John Crome. He first exhibited in the Royal Academy in 1814, and became recognised as an able landscape and marine painter. His death is supposed to have occurred in 1832.

VÜRAM, J. ... ... ... ... ... ... ... ... ... 3, 96, 152

WAAGEN ... ... ... ... ... ... ... ... ... ... 154

WARD, EDWARD MATTHEW, R.A. ... ... ... ... 117, 223, 277
Born at Pimlico in 1816. Under the advice of Sir David Wilkie, he became a student of the Royal Academy in 1835, having, in the previous year, exhibited his first picture. He also studied in Rome and Munich. In 1852 he received a commission to paint eight historical pictures for the corridor of the House of Commons. Was elected A.R.A. in 1844; R.A. in 1855; and he died on the 15th of January, 1879.

WATSON, W. ... ... ... ... ... ... ... ... ... 348

WEBB, JAMES ... ... ... ... ... ... ... ... 143, 196

WEST, SIR BENJAMIN, P.R.A. ... ... ... ... 249, 249a, 249b
Born at Springfield, in Pennsylvania, North America, the lad obtained some instruction from a painter in Philadelphia, named Williams. While a youth he began to paint portraits in Philadelphia, thereafter he removed to New York, and in his twenty-second year, by the aid of friends, he was enabled to proceed to Italy. In 1763 he came to England, where he was received with such distinguished favour that he settled in London, and for thirty-five years he was continuously employed by George III. West was an original member of the Royal Academy, and in 1792 he succeeded Sir Joshua Reynolds in the presidential chair. He painted principally historical and scriptural compositions, many being on the scale of life size. West was the first to employ contemporaneous costume in modern historical pictures. He died March 11th, 1820, and was buried in St. Paul's Cathedral.

WILLIAMS, JOSEPH LIONEL ... ... ... ... ... ... 234
An English engraver and water-colour painter, born early in the 19th Century. He contributed to the "Art Journal," "Illustrated London News," and executed many book engravings. His water-colours, chiefly domestic in subject, appeared at the Royal Academy and other London exhibitions between 1834 and 1874. He died September 19, 1877.

WILLMORE, A. ... ... ... ... ... ... ... ... ... 309
Engraver, born at Birmingham, June 6th, 1814, and served his apprenticeship with his elder brother, J. T. Willmore. He first exhibited at the Royal Academy in 1838; was a frequent contributor to the "Art Journal," and engraved designs by distinguished contemporary artists for the illustration of books. He died November 3rd, 1888.

WILSON, J. J. ... ... ... ... ... ... ... ... ... 45, 288

WILSON, JOCK ... ... ... ... ... ... ... ... ... 206
Born near Ayr, August 13, 1774, he was apprenticed to a decorator in Edinburgh, and afterwards received some teaching in landscape painting from Alexander Nasmyth. He moved to London in 1798, and was one of the founders of the Society of British Artists, to which he constantly contributed. He kept up his art connection with Scotland, and was made an honorary member of the Scottish Academy. His death occurred at Folkestone, on April 29, 1855.

WOHLGARTEN, JOSEPH VON ... ... ... ... ... ... 231

WYATT, HENRY ... ... ... ... ... ... ... ... ... 251
Born near Lichfield, in 1794, he was sent at an early age to London, owing to the death of his father, and in 1812 he became a student at the Royal Academy. In 1815 he was engaged as private assistant to Sir Thomas Lawrence, and subsequently he practised as a portrait painter at Birmingham, Liverpool, and Manchester. Thereafter he lived some years in London, but by ill-health he was compelled to retire to Leamington, and thence he went to Manchester, where he died in 1840, at the early age of forty-five.

YEAMES, WILLIAM FREDERICK, R.A. ... ... ... ... ... 120
Born at Tanganrog, South Russia, in 1835, he became a painter of romantic and dramatic interest. His first picture was exhibited at the Academy in 1859. He was elected A.R.A. in 1866 and R.A. in 1878.

ZIMMERMANN, ERNST ... ... ... ... ... ... ... ... 29
German painter, born April 24, 1852, at Munich, studied with his father, and subsequently at the Munich Academy, of which he was created a member. After travelling in Italy and Belgium he settled at Munich, where he painted historical and genre pictures. He died in 1899.